

**Chair of Urban Studies and Social Research Faculty of Architecture and
Urbanism**

Bauhaus-University Weimar

**Fashion in the City and The City in Fashion:
Urban Representation in Fashion Magazines**

Doctoral dissertation presented in fulfillment of the requirement for the degree of

Doctor philosophiae (Dr. phil.)

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10.03.1986

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Thesis Defence: 22.01.2018

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Acknowledgements

I am sincerely thankful to my family for their constant support: my mother Alla Korovkina for her care and belief in me and my father Oleg Skivko for his encouragement and sense of humor oriented to all the problems. My grandmothers, my grandfather, and my aunts for their love and financial support of my studies. My cousin Olga Koroleva and her husband Maxim Ilyasov for introducing me to the world of PhD studies and giving me support and motivation.

I would like to express my gratitude to my doctoral supervisor Prof. Dr. Frank Eckardt who gave me the chance to do my research with certain independency but delicately guided me through all that way. I sincerely appreciate the support and inspiration for further research projects of my second supervisor Prof. Dr. Stephan Sonnenburg.

I am also grateful to Bauhaus Research School and particularly Ute Mai, Marion Hensel, Franziska Matthes, and Meeta Wolff who constantly offer to PhD-students variety of workshops to improve and develop professional skills and provide all kind of qualified support. I would like to thank to the Institute for European Urban Studies, especially Philippe Schmidt, Dominique Fliegler, and Annett Wagner, for providing me the possibility to teach master students and develop my sociological skills in research.

I am sincerely grateful to all my PhD-colleagues, particularly Tatiana Reshetnikova, Maria Gvozdeva, Ammalia Podlaszewska, and Carolina Lima for sharing and exchanging ideas and doubts. Especial gratitude to Yuri Ovseenko and Oksana Zaporozhets for motivation and inspiration to advance and move forward.

I would like to thank to my friends who supported me all these PhD-years. To Fernando Campos for his invaluable support, constructive critic, inspirational ideas, and particularly for his friendship. To Natalya Köttig for sending me good energy over kilometers, for being my best friend, and for her invaluable attention to all my conditions during this PhD-time. To Valeria German for her enthusiasm and positive approach to all my doubts and questions. To Maria Cherepanova for always joining my non-academic activities. To Navneet Dronamraju and Bukola Tijani for their support and good advises. To Vera Arkind for our nice conversations. To my Samara friends, Olga Moskovskaya, Anna Melnikova, Darya Stepanenkova, Daria Dushulina, Darya Beshpalova for our friendship for many years. I am also thankful to my Salsa, Tango, and Kizomba communities that inspired me all these PhD-years, brightened difficult days, and accompanied good days.

Last but not least, I would like to dedicate this piece of work to the memory of my grandfather from whom many years ago I learned how to define the goal and find a proper solution for that, not giving up and not losing yourself.

Thesis Introduction

A fashion that does not reach the streets is not a fashion

Coco Chanel

This thesis grew out of my astonishment with the fact that fashion becomes increasingly an integral part of contemporary cities. We all agree that fashion is an urban phenomenon; that was one of the central assumptions of Georg Simmel when he described the social life in a metropolis at the beginning of the XX-th century (Simmel 1980). Big cities as a symbol of progress and urban growth have been regulated and dependent on the money economy, and fashion as a consumption-oriented phenomenon corresponded characteristics of a metropolis.

Such a belief is still presented and developed in the social sciences. This work proposes an alternative explanation for urban spaces and particularly the role of the fashion phenomenon there. Fashion in contemporary cities is not any longer a product of urban life; on the contrary, fashion is a device to create and recreate the sense of urban spaces.

Nowadays fashion is an essential part of contemporary global cities as New York, London, Paris, or Milan. Moreover, such global cities receive the status of a fashion capital through distribution and popularization of fashion trends in clothing and lifestyle (e.g. annual Fashion Week shows). However, it is difficult to ignore the fact that today fashion also influences the image of a city and urban spaces. Particularly, the representations of global cities are constructed by the representation of urban lifestyle and urban practices that are much interpreted under the fashion paradigm (e.g. expressions as *Parisian chic*, Italian *la dolce vita*, London *street style* fashion trends). It is significant to denote the existence of fashion as in the connection to clothing as well as to various social practices.

The images of cities as centers of fashion production are constructed with an influence of the fashion phenomenon. Furthermore, under such an impact grow up the urban competition and the cities concurrence in providing fashion trends and fashion ideas. The globalization and migration processes provoke intercultural fashion communication and exchange that is reflected in the world fashion trends and urban images (e.g. the influence of Japanese designers on the French fashion in 1980s).

Today, in the beginning of the XXI century, fashion redefines the city. It means that the fashion phenomenon not only prescribes dressing styles for urban spaces; it influences city identity and city atmosphere by constructing images of cities and citizens and interpreting

urban lifestyle. Moreover, fashionable ideas from the world famous catwalks obtain popularity by going out to the streets of different cities and, in turn, trends from the street fashion inspire designers for creation of new collections. In other words, city can be interpreted as an acting space for the fashion process.

Therefore, this work is about the representation of cities in fashion and the performance of fashion in cities. By this way I attempt to integrate two intellectual backgrounds that have been lowly connected in social research, urban studies and fashion analysis.

An example from everyday life facilitates the elaboration of the discussion in this work. “Nothing to wear” is the phrase that is usually prescribed to the women behavior patterns. The very common women’s complain about the lack of suitable wardrobe for a definite occasion is quite emphasized and popularized in the media. At the same time, it can belong to the men behavior discourse that reflects the male interest in fashion and dressing. In the teenagers discourse the “nothing to wear” problem can affirm the contradiction between the wish of young people to signify themselves in clothing and the socially appropriate dressing standards (from parents or school, for example). Additionally, such a dressing problem can relate different age groups (e.g. concerning an inappropriate to the age outfit) or social statuses (e.g. too expensive or too cheap dress that does not fulfill the social expectations).

Furthermore, it correlates not only a suitable dress-code but also a suitable attitude or idea. Such a phrase defines an inappropriate situation: it is nothing to wear in a definite place, for a certain occasion, for an achieved social status, for a concrete cultural code, or even for a current weather. The inappropriate situation occurs if there have been already certain attitudes, standards, or norms in society defined to accustom and share. The subsequent question concerns the social actors or institutions that obtain the power to determine them.

On the contrary, an inappropriate situation can arise if someone articulates the individuality by intentionally following other standards or ideas. Particularly, individual wishes about self-expression and identification through clothing often even confront the common standards.

In both cases, such an inappropriate situation occur in various contexts or locations where people actually demonstrate somehow their clothes (e.g. at work, at home, at certain event, in public or private spaces). Thus, on the one hand, various spaces, for instance, urban

spaces, are considered as the context for the fashion phenomenon, on the other hand, the fashion phenomenon influences the contexts for social practices. The fashion provides possible solutions of the “nothing to wear” problem. The fashion discourse, articulated particularly by the fashion media, popularizes as such a problem as the possibilities of fashion to resolve them.

This research understands fashion under two dimensions. Firstly, it is a material object, for instance, clothing; secondly, it is an abstract term and a social phenomenon. Moreover, it is suggested that the fashion concept is a multidimensional concept that covers different aspects of social life and influences on the representation of various objects and terms.

A city this work defines as a geographical area and as a social institution and understands from the cultural geography perspective. This approach analyzes the connection between material space and social reality through the cultural phenomenon. Social practices take place in physical or abstract locations that are understood as a context for cultural actions. By investigating the interconnection between culture and the context it is possible to understand how social and cultural practices influence and change the meaning of the space.

According to the cultural geography approach, the media space as a communication context influences social practices and activities. It is supposed that fashion in the media space cooperates with images, representations, and meanings, besides, constructs definitions and performs fashion trends. Furthermore, fashion describes social activities, behavioral patterns, and cultural practices. In the same way, fashion in the media space represents urban spaces and cities. It handles with the same strategies and constructs, re-constructs, or changes the space meanings. Relating cities, the media space reflects fashion locations, events, and happenings that take place in a city. Moreover, the city as a social institution with the use of the media sources regulates and organizes social and cultural practices offered by the fashion phenomenon. Therefore, it is worthwhile to investigate the fashion and urban representations in the media context, particularly in the fashion magazines.

In other words, this dissertation considers between the notions of city and fashion much more theoretical and empirical references as just the categories of fashionable cities and the city fashion. It is proposed here that fashion is understood as a context for producing the meanings of space. In turn, city is examined as a context for placing the fashion phenomenon. In order to reconsider the notion of space, particularly of an urban space and a city, it is

possible to analyze the fashion representations on cities. Likewise, in order to expand the definitions of fashion, it is relevant to investigate it under the scope of the urban representations.

This dissertation focuses on such representations that are supposed to be a way to investigate the interconnection between the fashion phenomenon and the city institution. Fashion representations on cities, performed in the media sources, construct a comprehension of urban spaces, diffuse and articulate the space meanings in the fashion context. City representations on fashion, found in the media sources, as well provide a comprehension of the fashion phenomenon and of its locations in the city spaces. Based on the discourse analysis of fashion writings in the “Vogue” fashion magazine, this research interprets the representations of fashion and cities and articulates the interconnections between urban spaces and the fashion phenomenon.

The *main research question* of this dissertation is how fashion represents the city and how the city represents fashion at the context of the fashion media. Specifically, the research is concentrated on the multidimensional approach to fashion and the cultural geography approach to cities. Regarding the fashion media, the focus is given to the fashion magazines which content forms specific type of a discourse called the media discourse. The research sheds light on the possibilities of representations that can be theoretically described in the variety of fashion and city interactions and empirically conveyed in the content of the media discourse. The dissertation research by investigating the textual content of the fashion and lifestyle magazine “Vogue” obtains the *main research objectives*:

- i) to construct the principles of re-conceptualization of space by the fashion phenomenon;
- ii) and of re-contextualization of fashion as the cultural phenomenon through the city institution influence, both articulated in the media discourse.

Therefore, there are several *specific research questions* to be answered here:

- i) how can fashion be understood today from the sociological perspective? What theoretical concepts and empirical approaches correspond to the fashion definition?
- ii) how can city be understood today from the sociological perspective? What theoretical concepts and empirical studies reveal the notion of city?

iii) how is it possible to define the connection between fashion and city? What role plays the notion of representation in connecting city with fashion?

iv) what role play the contemporary media in uncovering the representation notion? Which social actors are involved in the media representation process? Do the city characteristics influence the media representation? Do the fashion characteristics impact the media representation?

v) what social actors construct the discourse? What is the connection between the media influence and the media discourse? What is the interconnection between the discourse and the representation?

vi) what discursive practices and language instruments use fashion and city for representing each other in the fashion media?

The following *specific research objectives* clarify the abovementioned research questions:

i) to examine the development of the main fashion concepts from the sociological perspective; to depict with the help of fashion theories the notions of the fashion phenomenon, the fashion trend, the connection between fashion and the consumption process, the fashion multidisciplinary nature; to define the potential of the urban dimension in fashion studies;

ii) to determine the expansion of the urban concepts through the sociological paradigm; to identify the main approaches to the city comprehension in the framework of consumer society, cultural dimension and the cultural geography approach; to clarify the aptitudes of the fashion dimension in urban studies;

iii) to define the representation notion; to reveal the perspectives of the fashion representation of cities and of the urban representations of fashion;

iv) to uncover several approaches to the media, particularly as a source of contemporary representations; to determine main social actors in the media process; to categorize the roles and the level of influence from the city and from fashion on the media products;

v) to explore the notion of discourse and the discourse method; to classify the discourse approaches from the sociological perspective; to explain the media discourse as a relevant for this research investigation strategy;

vi) to investigate the ways in which discourse of the media work for re-conceptualization of the space meaning and for re-contextualization of the fashion phenomenon.

The dissertation obtains the notions of fashion and of city as the *subject* of research. The concrete competency and the focus of the research of the fashion phenomenon and of the city institution are presented in the theoretical part of the dissertation. The *object* of the dissertation is the possibilities of the fashion phenomenon and of the city institution to represent each other in the fashion media discourse.

Regarding the *method of research*, it is used the critical perspective of the discourse analysis for investigating and interpreting the fashion and city representations in the fashion magazines. With the help of this method it is defined the specific of the media discourse, which reflects the characteristics of representing fashion and city.

According to the abovementioned research objectives, there are following *hypotheses* provided for this dissertation:

i) the notion of space is considered from the fashion perspective as a fashionable space and as obtaining the meanings connected to the fashion phenomenon.

ii) the fashion phenomenon is considered and realized as placed in the urban context.

In order to clarify the comprehension of the main terms, it is worthwhile to give definitions to some key notions for this research. Obviously, for discussing the re-conceptualization of *space* it is necessary to give its definition and, besides, to differentiate it from the notion of *place*. As Sonnenburg and Baker (2013) declare, space is socially constructed by various social practices, interactions, and interrelations, by social agents, their actions and following social changes. Thus, the physical space can be called a place as a materially constructed location. As the scholars outline: “A concrete place can have different spaces with different practices by different agents superimposed upon it” (Ibid., p.15). It is supposed that the place perception includes the material content of a place as architecture, buildings, urban design, infrastructure; the space perception can be understood under the framework of social practices realized in a place, of symbolic components and meanings of a space, of space interpretation from different perspectives. Therefore, the possibilities of space and place representations, in this research considered as the city representations, can be realized, for example, by the fashion phenomenon from the fashion perspective.

Anderson (2015) denotes that spaces are abstract and places contain people and their cultures; places obtain geographical meanings and are created intentionally by and for the human beings. Developing this point, it is possible to suggest, as Eckardt (2004) argues, that places influence the conditions of the urban life. As Price (2013) proposes, spaces can be considered even as privileged over and in a dichotomy to places.

Regarding the re-contextualization of *fashion*, it is necessary to denote that fashion can be understood in the framework of clothing and the industrial production and, at the same time, as the cultural phenomenon. In the first case, it is differentiated the high fashion and the ready-to-wear fashion. The high fashion, or haute couture, as Lipovetsky (1994) claims, produces in the commercial interest the exclusive luxury clothing and accessories with high concentration of creativity and uniqueness, usually by famous and expensive fashion designers. In the economic context the high fashion is oriented on the high social classes with high financial abilities; in the aesthetic context the high fashion represents personal designer vision on a fashion look and a fashionable image. The consumption of the items of the high fashion means for the high classes social recognition of their success, social status, and social privileges. The haute couture obtains the symbolic meaning that is not always connected to the quality, practical use, or the way of the item production; in many cases the symbolic value of an item is much more valid as its rational component.

In contrast, the ready-to-wear fashion, or prêt-à-porter, changed the social meaning of clothing from the value of social status to the individual choice value. As Crane (1997) denotes, until the establishment of the ready-to-wear sector there were the high fashion sector and an industrial copying of the high fashion items, which have been much more available and produced in the larger amounts. Starting as not such an expensive imitation of the high fashion collection, the ready-to-wear fashion changed due to the economic factor, population growth, and demand increase to an independent valuable and demandable market sector. With the help of fashion labels the ready-to-wear fashion received its symbolic place at the fashion market and brought to the fashion world more democratic choice and pluralism of tastes and fashion images (Lipovetsky 1994).

Talking about fashion as a cultural phenomenon, it is necessary to define a brand and a branding as the significant components of the fashion process and the fashion establishment. The brand signifies the uniqueness of a product or a product name, of a symbol or an image, a style or an idea (Belykh 2013). The identification of the brand and the consumer good is possible by creating a positive reputation and consumer demands of the product. The brand

reflects functionality of a product, constructs its social meanings among the others, and influences personal identity creation. As Pike (2015) states, the brand refers simultaneously to the meaning and the value of a represented good, service, or personality, its origin and creator, its interrelations. In other words, the brand conveys not only material components of a consumer product but also its symbolic meaning and power. Sonnenburg and Baker (2013) determine social and cultural significance of the brand as being an important component at the consumer market. The scholars emphasize the brand omnipresence in everyday life as providing information and setting the marks, accents, and the highlights at the consumer market.

Thus, this dissertation contains three parts. Part I (Chapters 1 and 2) defines the theoretical frameworks and observes some current thoughts and themes in the social sciences for investigating fashion and city. The focus is given to the variety of concepts to define fashion and city and to form the initial competency of the fashion and city connection. Part II (Chapters 3, 4, and 5) explicates the methodological and methodical approaches in the dissertation. Particularly, the idea of media representation is performed and developed as well as the possibilities of the critical discourse analysis are considered. Part III (Chapter 6) explains the empirical analysis objected at the content of the Russian and American editions of the “Vogue” magazine.

The Chapter 1 foregrounds the theories for approaching the fashion phenomenon. In doing so it addresses the key ideas regarding the imitation and differentiation in fashion as well as the connection between fashion and identity; besides, the differences between the notions of fashion, taste, and style are explained. Moreover, the chapter describes the fashion phenomenon relating the social stratification and social roles, provided social attitudes and patterns. Similarly, the fashion phenomenon is considered as compounding the symbolic system and reflecting the spirit of the time. Likewise, the gendered fashion and the fashion for different age groups are under the attention in such a theoretical framework. The postmodernist approach to fashion is conveyed in the consumer society studies. A comment is made on the urban context in the fashion investigation as, for example, the research of traditional costumes and the comprehension of the urban dressing, the influence of social and economic factors on the fashion styles in the cities, or the urban fashion from the worldwide fashion capitals. Finally, my considerations for understanding the fashion phenomenon as a multidimensional notion are proposed.

The Chapter 2 denotes the theoretical approaches for analyzing the city. It is considered as a social organism, under the influence of the city growth, with a dependency on its social and spatial organizations. Indeed, the notion of space, particularly the urban space, is examined in relation with time and gender. Similarly, the city as the symbolic system and from the postmodernism perspective is approached through the symbolic codes, economic dimension, and urban practices. The cultural approach to cities shows the importance of the cultural component in the urban spaces that is articulated in the cultural heritage, cultural capital, urban subcultures, and cultural interactions. The fashion context in the urban studies as a major focus for this chapter is observed by the fashion brands' worldwide distribution that influences the fashion geography, the segregation of the fashion capitals, global and local fashions, and the varieties of urban lifestyles connected to the fashion phenomenon. Finally, my considerations regarding the researching the cities under the cultural geography approach are proposed.

The Chapter 3 explains the ways in which the notion of representation functions as a methodological tool for the social research. The particular representation schemes relating fashion and cities are performed and interpreted. The first type concerns the ways of representing the cities and urban spaces through the fashion phenomenon. The second type indicates the ways of representing the fashion phenomenon with the help of cities and urban spaces. Furthermore, this chapter delivers some representational strategies to be found through the relations between fashion and cities.

The Chapter 4 explores the sociological competency of the media. The perspectives on the media as a source of standards and attitudes, as an instrument of manipulation and control, and as a source of representation demonstrate the essential role of the media in the modern social sciences research. Moreover, the emphasis on the fashion magazines and particularly the "Vogue" magazine is given in order to illustrate the possibilities of the media sources to create, diffuse, and popularize fashionable trends and ideas worldwide. Special attention is given to the media consumption process and the media source of the Internet as the modern supply of the information and representation, especially in the fashion world.

The Chapter 5 opens the methodical approach to the empirical case and proposes the discourse analysis as a research method for this dissertation. Firstly, the chapter explains the notion of discourse and the discourse analysis understood under the several theoretical approaches. Secondly, the focus is given to the critical perspective in the discourse analysis as aimed to investigate the media and the relations of domination, inequality, and power.

Thirdly, the chapter suggests the components of the discourse that are relevant for the discourse construction and diffusion. Such components as language or the goals of the messages influence the discourse composition and acceptance by the discourse audience. Fourthly, the chapter considers the media discourse as a research strategy for investigation, particularly for the representations of fashion and cities. Finally, my considerations regarding the method of the empirical research as a discourse analysis and the approach to the analysis as a critical perspective to the media are provided.

The Chapter 6, firstly, demonstrates the results of the text analysis of the representations of cities and urban spaces by fashion. Secondly, it proposes the outcomes of the text analysis of the representations of the fashion phenomenon by cities. The results are coordinated through the abovementioned representation types; in each type the main ideas of the discourse regarding fashion and cities are defined. Furthermore, the language and vocabulary of the media discourse on fashion and cities is described and analyzed in the relation to production and diffusion of the messages concerning fashion and cities. In addition, the production of the ideology in the media discourse is considered.

By analyzing the fashion content in the fashion magazine, this dissertation incorporates some essential research issues in social studies as, for instance, **the fashion phenomenon, the city, the media representations, and the media discourse**. The research focus on the fashion magazines contributes to the establishment and popularization of the media discourse on fashion and cities. The media representations illuminate the modern connections between the fashion phenomenon and the city. Additionally, the critical perspective of the discourse analysis discloses the media intentions in constructing ideology covered in the fashion and cities representations. It draws attention to the variety of media messages in fashion magazines amongst which the meanings of urban spaces explained through the fashion information, attributed to particular cities, can be compounded.

Part I. Conceptual Approach for Studying Fashion and City: Theoretical Framework

Chapter 1. Fashion in the city

Introduction

In social sciences there are several approaches to understand the notion of fashion and various definitions of the conceptual fashion phenomenon of today. This dissertation is particularly oriented on researching fashion placed in city. There are three important statements regarding this issue:

i) Fashion is considered dually, firstly, as a clothing mode concerned dresses and appearances, apparel and garments themselves, secondly, as a multidimensional theoretical concept covering different spheres of social life;

ii) In contemporary conditions, fashion changes its meaning under the changes in society, for example, under the social structure transformation, technical, economic, and cultural development, or alteration of individual as well as collective patterns;

iii) By finding new meanings to be adopted, fashion deeply explores new spaces, for instance, the city and urban spaces where questions concerning the city fashion and the fashionable city will be analyzed.

Usually the fashion term is used in a reference to clothes and garments that define a style. Ingrid Loschek (2007), for example, distinguishes clothing as a material object that pretends to use the symbolic system referring to society, and fashion as an abstract phenomenon that is socially constructed on communication and connected to place, time, and media sources. Moreover, fashion relates to different aspects of social life and provides its competency as a complete theoretical concept. According to Loschek, fashion also invents new ideas with the help of creativity and fashion strategies as, for example, provocation, attention, or variety. Fashion, besides, can be innovative and redesigns the reality according to the provided trends.

Yuniya Kawamura portrays fashion as “a system of institutions that produces the concept as well as the phenomenon/practice of fashion” (Kawamura 2005, p.1). The author separates production and consumption of fashion and clothing and emphasizes the social nature of the fashion phenomenon. Moreover, Kawamura rejects the demand for visual analysis as it is required in the studies of clothing where fashion is non-material and clothing is material. Similar terms, for instance, style, vogue, garment, look, fad, etc. differ in relation to the fashion notion. For example, style can be considered as a mode conformed to the prevalent standard; vogue means a temporal fashion mode. In any case fashion is analyzed through the connection to social changes; it transforms by itself and through the influence of different factors and leads to variations in different areas in society. Furthermore, fashion often demands some novelties. According to Kawamura, fashion also stays on an ambivalent basis to attract attention and to protect modesty, and to give the ambivalent meanings to the fashion symbols.

As far as fashion is presented in different areas of life, there are diverse approaches to studying it that Craik indicates as an interdisciplinary fashion theory (Craik 2009). Some scholars use a historical approach in order to analyze the history of dress and costume development, clothing meaning in different contexts (Breward 1995). The others specify the consumer culture approach trying to research clothing as material objects in the marketing branch (Bloch, Sherell, Ridgway 1986). The scientists from the cultural theories consider fashion to be a phenomenon collaborating differently with various aspects (Blumer 1969; Davis 1992; Crane 2000). According to the communication studies, it is possible to define fashion as a certain pattern or a subculture (Craik 1994; Barnard 1996; McRobbie 1997). Finally, the gender studies propose an interpretation of the fashion phenomenon appealing to feminine and masculine ideas involved in the fashion process (Wilson 2003).

In such way, fashion is connected to the urban context and cities in particular. Fashion trends are presented and diffused in various urban spaces; besides, they create the fashion space around themselves that expects common rules and common patterns. The urban dimension in the fashion studies can be presented by researching fashion urbanity, local and global perspectives in fashion, and fashion influence on several areas. The city dimension in fashion studies can be conveyed by analyzing fashion cities, fashion capitals as, for example, Paris, Milan, or New York, where economic, cultural, or symbolic aspects can be investigated.

In this chapter, as the initial step of the research project, the goal is to show in which perspectives fashion can be researched, and especially the urban dimension in the fashion studies. In other words, the main question of the chapter is: what are the possibilities to research fashion situated in a place or connected to the urban context. In order to answer this question the main approaches to fashion will be presented: from the concepts of imitation and identity as basic ones to the studies of fashion in the framework of gender, social status, culture, and representations. By working on these ideas, it will be important for this research to emphasize the opportunities in which fashion and city as concepts can be connected and studied in the same theoretical as well as empirical frameworks.

1.1. Fashion concepts in the perspective

1.1.1. Imitation and differentiation

The main assumption of the classical approach to fashion defines it as a part of culture and society that diffuses from the higher to lower social classes by an imitation process. The imitation claims for the social system to act in it and for the power to be regulated. In order to be imitative, fashion requires flexibility and mobility. Moreover, fashion by imitating and unifying functions reduces different borders as, for instance, national, geographical, social, or cultural.

The most famous work about fashion belongs to the German sociologist Georg Simmel and attracts until today from the different perspectives attention of social scientists. In his article “Fashion” (Simmel (1904)1957) the author considers it as a societal formation that simultaneously functions as the way of differentiation from others and the way of imitation. These options confront each other but both are created and accepted by society. The contradiction is formed by the dualism of individual nature in the desires for activities and lounge, for active production and passive reflection. Specifically, the contradiction is articulated in the masculine and feminine origins of every human being, which lead to the generalization and specification processes.

As far as society consists of individuals, the same principles occur there, too: conflicts result with compromises, traditions cooperate with changes, and adaptation deals with innovation. The imitation process reflects heredity with its uniformity, similarity, and

continuous principles of social organization. The differentiation requires permanent movements and search for novelties and the new elements production for individual lives.

Thus, society balances on and seeks for compromises in this conflict, mixes concerns in “duration, unity, and similarity with that in change, specialization, and peculiarity” (Simmel 1957, p.542). Therefore, Simmel connects the imitation to passivity and simple adaptation, and the differentiation to activity and personal choice.

Simmel supports this idea in his article “The Metropolis and the Mental Life” (1980). The author suggests two principles of the individual’s life: to share the “common substance of humanity” and to place themselves as unique and irreplaceable. According to the first principle, human beings obtain common attitudes and values and belong to the same social group. However, they want to achieve individuality and be separated from the others.

These principles lead to the simultaneous opportunities to be in and to be out of fashion that depends on different categories as time, social strata, or micro and macro levels of a statement. Therefore, it is hardly possible to say that something or someone is completely “in fashion” or completely “out of fashion”. Fashion as imitation complies the individual’s demands for social adaptation by repeating common patterns and attitude. Fashion as differentiation provides the opportunity for the individual’s requires to be satisfied by preferring changes and contrasts instead of traditions and similarities. In other words, fashion is constructed by the consolidation of a demand of union and a demand of isolation. Fashion is a product of social demands that represents individual needs.

Fashion through this consideration is strongly connected to the categories of time and changes: it develops incessantly through the time and can be differentiated by the temporal periods. A fashion garment stays fashionable only until the time when it is diffused to everyone and loses its uniqueness. Likewise, a fashionable person is considered as a fashionable individual but anyway is a part of the group of the same fashionable individuals.

Simmel shows that the example of a fashion dude reflects the functioning of fashion: on the one hand, a dude wears fashion garments to emphasize his individuality. On the other hand, these garments are required from the upper class and transfer a dude into one of these social groups. This conspicuous behavior of the fashion dude proves that fashion becomes to be more conspicuous in the modern times, too.

Fashion can exist or not at the same time, depending on the different dimensions; it is a self-dynamic process of self-reproduction. Fashion presents a certain time that becomes fashionable or old-styled from the different perspective. Thus, fashion can be transitory, changing and developing through the time perspective, and therefore, it does not transform to traditions and stays transient. In such opposite functions it can connect an individual with society.

Considering fashion as a result of social class distinction, Simmel understands it only in the social stratification conditions because fashion produces these conditions as well as differences in the social classes. As a social process, fashion moves from elite to masses, affecting only upper class groups, with permanent imitation and segregation that creates class differentiations and class conflicts. Therefore, fashion cannot exist in classless society. The important aspect is the fact that elite groups obtain enough prestige that let them decide which style is fashionable at the moment. In other words, prestige plays the role of regulating mechanisms for the style changes.

On the one hand, Simmel argues that fashion implies the lack of personal freedom because social groups are expected to follow certain patterns in fashion and clothing. On the other hand, the scholar describes examples of women and the middle class emphasizing an increase of social freedom. He argues, for instance, that women by following fashion can refund their lack of social positions and rights. Moreover, fashion compensates an individual's unsatisfied requirement for being important, especial, being an individual at all, for personality. Finally, fashion attracts followers because of the charm of novelty that brings an aesthetic pleasure and aesthetic meanings to this process. It is free of usefulness or purpose while it is creating; its expediency is far from utilitarian needs and sensual pleasure. But due to its superficiality, fashion is always criticized by scholars while missing rational component and functioning only as a source of bringing pleasure and satisfaction.

1.1.2. Identity

Other significant approach investigates fashion through the framework of identity and collective patterns. Human being defines himself/herself and others through defining the certain identity that is conveyed in the fashion garments or styles. Through different concepts it is possible to talk about fashion as a forming pattern of personal identity and self-definition.

The American sociologist and social psychologist Herbert Blumer claims that fashion has been traditionally investigated only in a matter of clothes and adornments with the false

assumptions of its useless nature, too simple significance, and only irrational character (Blumer 1969). Nevertheless, today it participates in many different areas as science, medicine, arts, business, management, politics, and philosophy as well as in a certain way regulates social life. Fashion is more than a social happening and obtains the right to manage any area of its influence. Additionally, people consciously follow and adapt fashion on the individual and on the social levels, and with the definite reasons, for example, in order to show their social status, to differentiate from others, to be “in fashion”, to follow standards, or to choose a fashion.

Criticizing the fashion concept by Simmel for its lack of the modern society analysis, Blumer provides his idea of the contemporary fashion, based on the observational studies of the fashion industry. Firstly, the determination process of fashion occurs through selection. It means that fashion appears not in the one moment but is formed by the choices made. Secondly, consumers are highly involved in the discussions about fashion setting and by this involvement form similar preferences. Thus, common competency of fashion standards is constructed through interactions. Thirdly, by creating fashion designers use the time dimension approach; in other words, they use old ideas from the past, add current tendencies, and orient them to the future trends.

Blumer also denotes that the elite do not determine fashion as in a Simmel’s concept but just represent the current fashion. The suitability of design to be fashionable provides the elite groups’ prestige. The main reason of creating and developing fashion is not to differentiate social groups; it reflects a desire “to be in fashion”, to signify new tastes by interacting and gaining new experience in society. Therefore, elite group members are always ready to respond to fashion demands in order to be involved in the process. Moreover, elite group members are always in a search for a current fashionable direction in order to be attached and obtain the prestigious status.

Blumer suggests new fashion mechanism in modern society – collective formation and collective selection. It is oriented for making a choice in competing styles in order to be in fashion, to fulfill social demands, and to articulate new tastes. In this new mechanism there are those as innovators, leaders, followers, and participants who collectively produce new fashion. Furthermore, it obtains specific features as “historical continuity, its modernity, the role of collective taste in its operation, and the psychological motives which are alleged to account for it” (Blumer 1969, p.282). Blumer understands historical continuity as a time dimension that is important for fashion to have a continuous line and to be presented as

fashion trends. The author defines a fashion trend as in the significant union of collective taste in certain direction. Modernity signifies a time dimension of fashion where the former tends to reflect modern tendencies of society in different areas and articulates permanent dynamics and its development. Collective taste expresses “organic sensitivity to objects of social experience” (Blumer 1968, p.341), in other words, the common apperception of fashionable objects. They are formed in social interactions by social experience through the selection process, guiding, and limitation. Despite already existing concepts about psychological motives that are implied in fashion, Blumer argues that it fails to catch the fashion influence in the field of creating new fashions, giving appropriate attention to them, interacting for construction common taste and diffusion.

The fashion changes, as Blumer denotes, occur by interactions of different human experiences brought by participants in collective choice. Through different experiences in social interactions people define several tastes and convey the spirit of the time, “*der Zeitgeist*” (Blumer 1968). Collective tastes are formed in the certain fashion and establish collective standards, limitations, and different social forms.

Fashion, according to Blumer, by establishing collective tastes organizes the society structure that provides to everyone directions to follow. It also appreciates the ideas of the past, preserving them and using some of them for the future trends. Finally, fashion is oriented to the future by providing the conditions for new creations.

Describing the circumstances of the fashion emergence, Blumer emphasizes that fashion appears in the conditions of readiness for changes where it is possible to present and discuss with others new garments and trends and where a choice always exists. Similarly, this choice expects no proofs of applicability or novelty effectiveness in advance that means the availability of a free selection. It is very important for an appearance of fashion to have a space for changes, new actors, and development of the collective taste. Finally, fashion is presented by the high status and the importance of the content provided by authoritative persons.

For Blumer, fashion is deeply involved in different areas of life and the participants of fashion mechanisms sometimes neglect their involvement. Fashion creates an order in a variety of choices by its limitation with the certain standards as uniformity. Likewise, fashion replaces the past by the present giving new opportunities to choose the fashion, preparing society for the future in competitive and selective processes.

Jennifer Craik in the book “Fashion: the key concepts” defines fashion as a “prevailing custom or style of dress, etiquette, procedure; a shared and internalized sense of the modish style of the time” (Craik 2009, p.3). The author denotes three main approaches to fashion as:

i) the trickle-down theory presented by Thorstein Veblen and Georg Simmel in which fashion trends are spread from elite to mass by the imitation process;

ii) the collective behavior theory performed by Herbert Blumer in which fashion trends are unconsciously formed by collective decisions;

iii) the six-stage theory of Georges Sproles in which fashion obtains different locations in the fashion system to be invented, diffused, and renewed.

Craik also denotes the semiotics and structuralism as well as the interdisciplinary approach to the fashion research. The scholar emphasizes that in each case fashion plays an important role and can be considered according to the basis of each theoretical argumentation that reinterprets a general comprehension of the fashion phenomenon.

Fashion, according to Craik, is understood as a body technique to which all abovementioned approaches can be applied. People dress their bodies to imitate the authority (e.g. pop-star), to denote the group membership (e.g. subculture), to reflect the idea (e.g. semiotics), or to transform cultural meanings by clothing (e.g. cultural approach). In other words, there are many opportunities to present the bodies according to different goals and reasons, but the result will be as the identification with something.

Furthermore, Craik proposes the combined approach for defining fashion as a way to identify ourselves through fashioning the body (2009). The scholar provides the idea that fashion garments are the tools for self-representation, in other words, the clothes that we wear correspond to our created image. With the help of different historical examples connected to tradition, lifestyle, hierarchy, and distinctiveness, Craik demonstrates that fashion actively participates in different social processes. Consequently, fashion influences and provides technically, through the clothing, the opportunities to dress the body in order “to produce particular practical, social and gestural effects” (Craik 1994, p.3).

According to the scholar’s concept, clothes create a personal habitus as a specific disposition of the articulated knowledge, values, and techniques that are articulated in the fashion behavior for presenting ourselves. This representation reflects our image and identity as a fashioning-the-body-technique, obtaining several codes and symbols to read and

understand for others. In the same way, it also stimulates the changes where the changes rate in society reflects the condition of stability.

Thus, Craik argues that fashion is the body technique that reflects the social regulation process through the clothes, gestures, decorations displayed and according to the social practical reasons of society. Fashion is also the technique of acculturation, representing certain culture and its cultural codes to which we belong. The important argument to Craik is the fact that we produce body techniques, conveyed in clothing, by the imitation of others and depending on different contexts. We are surrounded by different patterns and behavioral models as well as circumstances in which we choose appropriate one. The context conveyed in the time and space dimensions influences.

Thereby, body techniques participate in social, cultural, ethnical, gender as well as political cases. Through the experience we can define different body techniques that can be applied to different cases. By this experience we use to learn how to form and perform our identity. Consequently, body techniques, according to Craik, are based on the personal cultural capital that regulate and define them. Likewise, according to the cultural capital obtained, we perform ourselves and define others, constructing individuality and identity, following certain social roles that suit the context.

Using the expression “Nothing to wear”, Jennifer Craik in “The Face of fashion: cultural studies in fashion” (1994) suggests that fashion, understood through the framework of personal look and clothes, composes an appropriate social body. At the same time, understood in more general way (not only goods and services that we consume) with the proper level of competence and certainty, it constructs as fashionable look as well as fashionable (or modern, appropriate, relevant) outfit for social, economic, cultural fields of society. “Nothing to wear” is a permanent search for something that is appropriate for people with certain social status, in certain conditions or circumstances. Moreover, this search very much depends on the concrete fashion in the definite area as a regulation system.

For Craik, fashion started as an object of consumption and a way of differentiating diverse social groups, preferably elite groups, and received a role of the identity symbol through the imitation in gender stereotypes, fashion skills and consumer habits, especially via lifestyles. The author outlines the connection between the conspicuous consumption and success of the fashioned body: it appeared due to developing role of consumerism in society.

Craik analyzes the fashion mechanisms development in different areas. The development of mail-order shopping and paper-pattern industry, for example, or the formation of female consumer group through construction of shopping malls; besides, the establishment of fashion magazines for women. In this case the attention is given to the attitudes and social roles for women as well as to the transformation of time and space for women. Mass production leads to mass distribution and easier access to fashionable garments.

Regarding the example of jeans distribution, the differentiation between the clothes for work and leisure enlarges the comprehension of fashion standards and produces more opportunities and varieties for constructing them. The scholar presents the analysis of clothes depending on gender and professional status, purposes and meanings of fashionable clothes related power and authority points. The main argument here is that fashion differs according to the gender and the prescribed social positions. In other words, through fashion there is a possibility for a physical body to achieve an actualized habitus. However, a body is frequently re-clothed and re-fashioned according to the changes, to the everyday life production of vestimentary regulations in work and leisure, according to the age and socioprofessional characteristics.

Roberta Sassatelli articulates that the main principle of the contemporary society functioning grounds on the money value and on big cities as concentration of money that also develops in the conditions of the consumer culture (2000). Thus, fashion and style as technical guides to consume for individuals help to manage society and to compose personal images and identity through fashion garments. In the same way, fashion and style provide strategies to create individuality and have less power as a function to consume. The author denotes that as fashion as well as style answer to different society demands and reflect the rhythm of the modern culture. Both can simultaneously bring consumers closer to the common consumer standards but preserving a distance and an opportunity for personal values.

Fred Davis in the book “Fashion, culture and identity” (1992) argues that fashion functions as a communication system of clothing codes to be defined. The author emphasizes basic characteristics of such a system as:

- i) context-dependency; the context is performed by different aspects from identity to physical circumstances;

- ii) variety of meanings for different social groups that depends on the social position and significant aspects in each social group;

iii) undercoding that happens by displacing interpretations and meanings cause of lack of the code information.

The last feature is the most important for Davis because it reflects the variety of interpretations and richness of the clothing codes with flexible developing meanings and symbols far from standardization and any frameworks. Moreover, the scholar claims that the main aspect of fashion is the process of changing that differentiates fashion from other categories as style, mode, and taste.

Thus, fashion understood by Davis can be defined only through the framework of the certain context where it occurs, by the definite meaning system obtained and with the possibility for misunderstanding by mixing significant. By defining fashion as clothing we can also outline a personal identity signified in fashion. Therefore, identity becomes multiple caused by the multiplicity of fashion meanings.

Emphasizing the ambivalent nature of fashion as obtaining contradictory structures, Davis proposes an idea of identical ambivalence and denotes the gender dimension as one of the typical in the fashion system in society. The author signifies not only the dichotomy of men and women in fashion, but also female and male looks. Gender ambivalence is managed by the conditions of class distinctions, age, occupation, dress-codes, and cultural preferences. Those are more collective than individual and appear primarily in the cultural sphere.

1.1.3. Fashion and taste

In the variety of common terms the concept of taste through comparison with fashion attracts the special attention. Both categories reflect a certain choice made by individuals under the concrete circumstances but this choice can reflect different influences and consequences as well as signify positive or negative relations with fashion.

The American anthropologist and linguist Edward Sapir investigates fashion by comparing it to other related categories as fads, taste, and custom (1960). He differentiates fashion and taste by the amount of compulsion to follow in a comparison with a variety of possibilities by the individual choice. Nevertheless, the certain choice might be defined with the regards as to fashion as to a given taste. At the same time, a fad is defined as a short-time tendency to attend, not necessarily adopted by the majority. A custom as a permanent phenomenon creates the condition for the appearance of fashion. Fashion differs also from a custom that is a permanent type of social behavior and directs to achieve; instead, fashion

shows the certain ways how to reach it. Changes in customs slowly produce a new fashion that solves the inner conflict by the deviation of tastes. For Sapir, fashion varies according to different applications but suits more for the large social groups and society than for a concrete individual. Likewise, a taste is more connected to the personal fads and individual preferences.

The only one problem relating fashion is an integrative way of individual freedom and social conformity. The fashion imitation by different social groups causes the fashion cycle working further in order to produce a new fashion to be diffused from one group to another. According to Sapir, fashion is a historical concept and should be considered only inside the historical circumstances, in other words, counting on the context and time perspective of a concrete fashion. The changes in fashion depend on culture and current social ideals that form symbolic meanings and connotations of fashion tendencies.

The lack of proper knowledge about meanings of fashion characteristics and elements provides misunderstandings between different social groups. Especially the symbolic meanings of certain fashion differ in cultures that also produce difficulties in sharing and accepting. The very important idea of Sapir is the following: fashion usually represents social groups, and people always try to reach upper social class by following appropriate fashion. In modern society the power of fashion switches “from the aristocracy of rank to the aristocracy of wealth” (Sapir 1931, p.142).

One of the most important factors of the fashion development, according to Sapir, is its connection to commercial structures. By an increase of production and transportation facilities it becomes easier to diffuse fashion and deliver directly to consumers and followers. Similarly, by an increase of capital investments in the fashion industry it has to advance the offers and attitudes and create something new. Sapir even supposes that fashion development involves the power relations; the fashion industry expects to receive profits and creates new garments to sell. Fashion is often diffused through the fashion magazines that connect producers and designers as well as potential consumers. Finally, Sapir suggests that the real individual choice that differs from others and obtains very strong position appears rarely, but the majority of individuals by underlying specific features and improving personal attractiveness aim to be a part of a certain social group.

In these circumstances Simmel discusses fashion through the framework of style and claims that there is as a personal fashion as well as a personal style. Both deal with the

problem of cooperation of two principles: union and segregation of individual and universal (Simmel 1991). The idea of style, according to Simmel, should be used only in the field of design and art objects. Style is a type of artistic arrangement, which reverses an individual nature of an object of art; thus, style always refers to some already existing common standards. In other words, style functions as a generalizing principle that displaces individual tastes to already used and known standards and avoids a possibility for uniqueness and an individual choice. Concerning the art sphere, Simmel argues that just objects of applied art should be stylized in order to fit certain patterns; the art works of genius, outstanding works, cannot be stylized in order to keep their uniqueness. Consumer objects, for Simmel, are already stylized but there is still a possibility to organize a personal fashion or personal style of use of these objects.

Jukka Gronow combines two aforementioned approaches and denotes that fashion has been traditionally considered as an antithesis of a good taste: following fashion means the lack of style while being stylish means obtaining own criteria for defining fashion (Gronow 1993). The author insists that Simmel followed the idea of the German philosopher Immanuel Kant about fashion considered in the context of taste. This idea denotes fashion as a non-reflected imitation that is not connected to judgments of taste but stays opposite to the good taste. Fashion grounded on individual preferences always evolves and people compete with each other in fashion to improve their social positions. However, it is almost impossible to avoid following fashion because it is inside the human vanity and human nature.

As Gronow indicates, a taste is defined by Kant as a skill to judge and to set priorities in a commonly valid way, so without any influences (Gronow 1997). But in reality it is impossible to determine without any influence of outside factors that somehow regulate the choice. Basically, by giving a subjective taste judgment we find someone who will join us by sharing it. The problem of finding universality - instead of subjectivity - is offered to solve by Kant. Regarding the “common sense or community of feelings and tastes”, it is believed that every judgment of taste refers to certain community, which already obtains a competency of taste. Despite the critics on this suggestion, it is proposed by Kant to consider any judgment of taste as a social agreement that requires to be shared in society.

Colin Campbell notices that there is a strong connection between fashion and taste (1987). Fashion provides the socially applicable taste standard that is formed by the individuals' demands and choices of “community of tastes”. Fashion is vague to convey certain ideal or an example of good taste; nevertheless, it is considered as an expression of the

individual preferences. According to Campbell, fashion is a practical key to the problem of taste aesthetics to find “commonly agreed, aesthetic standard”. In other words, it is possible to say that fashion in this point of view replaces the aesthetics of taste in practice and provides to individuals more freedom of choices without affecting their individuality.

1.1.4. Social status, social role, and social structure

The idea of social status connected to fashion is analyzed from the different perspectives, especially regarding consumer society and its characteristics. Social structure might be reflected through the fashion garments’ disposition or signified by the fashion trends consumed in certain time and certain circumstances. It presents the social formation of society involved in the consumption process with the features influenced individuals and the character of their choices.

One of the classical theorists researching consumer society and fashion, Thorstein Veblen in his book “The Theory of the Leisure Class: An Economic Study of Institutions” (1960) performs the conspicuous consumption theory and proposes the view on consumption not only as an economic action but also as a social-cultural phenomenon that provides definite meanings. The author argues that elite groups in the desire for the infinite wealth consume expensive goods and emphasize their high social status. Fashion plays a role of visualization and expression certain high financial abilities through clothes. Thus, the consumption process is presented as a competitive demonstration of the achieved social status. All of preferences are formed by social relationship concerning the positions of individuals in it. In addition, the conspicuous consumption is expected by social norms and traditions as well as provides to such a consumer respect and honor from others. Consequently, consumers are ready to consume any good in order to signal their social positions, or in order to achieve the pattern displayed by the higher class.

Veblen outlines three main processes in society: conspicuous leisure, conspicuous consumption, and conspicuous waste. All of them produce fashion changes and different fashion requirements. The conspicuous waste means the great expenditures on clothing and dress; besides, it is important to afford high prices for garments. The conspicuous consumption expects not only expensive garments but also the up-to-date fashion trends that are currently in trend. The conspicuous leisure demonstrates high social status and economic wealth by wearing and consuming goods and services that are not affordable to everyone. Thereby, social classes and social relations can be presented.

Elites consume leisure activities or expensive goods and services; the former concerns wasting time and efforts, the latter – wasting garments. The higher the price of a good, the more popular it can become for different social groups. Fashionable clothes emphasize its high price and impracticality to show the others the financial ability of the owner; additionally, the absence of the work routine characterizes the specific of the leisure class. But the leisure means not only a useless activity – in order to be a part of a high social group, it is necessary to obtain variety of cultural knowledge, for instance, to know and to learn the arts, manners, etiquette.

The higher social groups demonstrate their material prosperity by inventing new fashion; the middle class copy these fashion patterns to become closer to the privileged groups. If certain fashion becomes popular among different classes, the elite should search again for a new fashion in order to differentiate from others. It is necessary to remark that there are two important processes in society occur: social rivalry for the higher social status and social mobility with movement inside social structure by adopting new styles and fashions. As Andreozzi and Bianci (2007) denote, fashion functions for Veblen as a social performance and a normative structure that establish social class dispositions and leave no space for individual freedom in choosing clothing.

Andrew B.Trigg (2001) refers to other scholars and suggests some critical moments to the Veblen's theory. Firstly, he denotes that Veblen overestimates the trickle-down effect when different fashions come from the higher to lower social classes. The theory of the leisure class appeals only to the luxury goods and misses the generality; it might be possible that fashion appears in lower social groups, too. Secondly, Trigg questions whether the social status can be considered in a more sophisticated way and based on the complex factors. Finally, consumption today reflects much more preferences in the lifestyles and no more only social relationships.

Pierre Bourdieu in his famous work "Distinction: A Social Critique of the Judgment of Taste" (1984) proposes the level of cultural capital as a basic dimension in defining social classes. Cultural capital is understood as an accumulation of knowledge concerning different spheres. According to Bourdieu, depending on the obtained cultural capital it is possible to subscribe anyone to certain social standing. Everyone is expected to obtain and to use the cultural capital that forms social taste and social distinctions and manages the class hierarchy. The higher classes prefer the aesthetic values of goods and separation from private and public

in consumption; the lower classes choose practical and useful garments and appreciate the importance of money.

This approach to social structure is deeper than the conspicuous consumption theory because it appeals to the aesthetic factors and the problem of taste. Thus, Bourdieu differentiates a taste as “an innate sensibility” and a taste as “a set of cultural preferences and aesthetic judgments”. Both types can be conveyed by consumer behavior of cultural goods (Dant 1999). Moreover, Bourdieu criticizes popular taste as a negative phenomenon that impedes the disposition of social distinctions.

By refusing of the Veblen’s trickle-down effect, Bourdieu argues that any class at the hierarchical stairs obtains its own taste. The working class prefers everything practical and useful that provides automatically the basis for the common popular taste. Bourdieu also claims that the middle class plays a special role in social distinctions because it tends to imitate the taste of the higher social classes but still obtains inappropriate level of the cultural capital for it.

The main assumption in the Bourdieu’s theory is the concept of habitus as generating principle that regulates social practices and different types of capitals. People unconsciously use habitus by choosing preferences, social practices, and tastes. For Bourdieu, the cultural capital through cultural consumption practices and habitus creates lifestyles that characterize different social groups in its hierarchy. The cultural capital with the influence of economic capital provides certain social practices and preferences; habitus influences the behavior and choice. Thus, lifestyles are legitimated by referring to the social classes. Different cultural practices in different fields of production generate cultural distinctions, which define people by their individual choices in certain social classes.

According to Lurie (1981), language and fashion can be compared by the direction of presenting social status of a person: language obtains forms of addressing, titles, and forms of politeness. Fashion also obtains several rules to maintain or define different social strata, statuses, and rankings. There are, for example, clothes for certain reasons (tennis, golf, walk, work) or there is a convention in certain social groups not to wear the same clothes twice that demonstrates high financial abilities.

Lurie outlines some tendencies that characterize the fashion attitudes:

- i) conspicuous addition in order to show that person obtains enough money and can afford a lot;
- ii) division as a complex outfit, special costumes for different events;
- iii) multiplication as not wearing the same outfit twice;
- iv) materials as fur and leather as symbols of economic capital;
- v) wealth as money by wearing jewelry and high-price garments in the not-appropriated for it places;
- vi) in-group signals as signs to others;
- vii) labeling as wearing different labels for different status;
- viii) waste as obviously unnecessary garments in clothing;
- ix) leisure as discomfort and helplessness by wearing unpractical, uncomfortable clothes showing only status and amount of money.

Clothes symbolize prestige through the associations in wearing the high-status activity dress as, for example, a war-trench coat, space exploration-vinyl, calendar watches. By the high-status sport activities it provides the prestige status to the place where it occurs if cities obtain certain attributes as, for instance, metro, sport arena, or airport.

1.1.5. Fashion as a symbolic system

Symbolic meanings of fashion can be researched in many dimensions due to its ambivalent nature. Some basic approaches consider fashion through language and signs trying to analyze from the different aspects symbolic intentions and symbolic characters of fashion and social system.

In the “System of fashion” (1983) the French philosopher and semiotic Roland Barthes investigates fashion as a semiotic system that brings through semiotic codes some kind of pleasure and comfort. The author proves this assumption by the example of fashion photography consisting basically of positive main messages (fashion standards for health, beauty, sport, etc.). Criticizing consumer society with its illusive images, Barthes argues that through mechanisms of pleasure the power controls people better than through the pain and compulsion. For his analysis Barthes uses the scheme from the vestimentary fashion: clothes

as image (a real garment), clothes as description (a represented garment), and actual clothes (a used garment).

Especially clothes as description are interesting for its variety of connotations and symbolic messages. Fashion creates names to a dress with certain ascribed meanings (for example, clothes for travelling, for party, for sports). The very important detail in the Barthes' analysis is duplication: fashion not only describes a dress, but ascribes a meaning, sense, and significance. For the scholar fashion regulates the relationship between the image, the sign, and the practice: everything obtains its function and its meaning that can be explained and articulated with the help of language.

Barthes explains the difference between the sociology of fashion and the semiology of fashion. The first observes realization and diffusion of a priori imaginative models in real life, in other words, the functional process of following fashion standards. Moreover, it leads to the systematization of society according to several perspectives. The second one describes fashion work with unreal images and, consequently, produces representations.

In order to reconstruct the formal structure of fashion, it is necessary to pay attention to the temporal and differential factors. According to Barthes, one condition of fashion exists during one year – then it may be sufficient for an analysis to consider not the history of fashion or its historical dimension but the structure of its discourse, of written words. In order to analyze the structure of the fashion discourse, it is important to investigate the variety of differences because the meaning is constructed by the differences and not by the repetitions.

Barthes suggests the exclusion from the analysis all kind of information that has no function of signaling the fashion. Advertisement, for example, does not provide any fashion discourse; photo materials and all kind of images should be also excluded because they are free of any words structures. The author argues that for this kind of analysis it is necessary to work only with language structures that carry concrete meanings. Barthes even refers to the power function of language to distribute readers' attention, give instructions through language forms, and control the audience. The language through the variety of words and word constructions can explicit and explain fashion by producing a visual image. The main goal of description is the switch from the direct diffusive cognition of the concrete fashion object to the indirect specific cognition of fashion.

The scholar states that any researcher uses in an analysis the metalanguage to construct language descriptions and analytical explanations. The same happens in the fashion

media: by the use of the language structures the media bring some equivalence between fashion garments and its symbolic meanings. In other words, by choosing the goods consumers achieve the concrete symbolic content, reach specific level of meanings, values, concepts. According to Barthes, only the fashion discourse can transform the sign, the written words in the explanation of its function or its value.

The signifier, what we analyze, for Barthes, can be as just words as phrases or even sentences as a physical reference providing a mental notion that is called signified. It should be classified from any form to one concrete frame. The author proposes to construct a matrix from the language structures using defined frames and elements, mixing it and transforming, depending on the context. Barthes prepares his analysis using the huge classification of types and sorts of the researched objects (as the class of objects). It gives him an opportunity to define the details in the researched objects and produce a proper analysis. For any kind of analysis the opportunity to construct the researched object in details enlarges the chances to receive more information and pay attention to the most important categories and researched units. It is also possible to classify in advance. Moreover, all categorizations as far as all types and sorts can be transformed into different combinations depending on the research goals and perspectives.

Alison Lurie in “The Language of Clothes” (1981) suggests that fashion as a symbolic system obtains the language as well as the grammar and vocabulary: dresses, variety of hair styles and accessories. By choosing certain characteristics of the fashion language we try to define and present ourselves. Lurie provides a parallel between the use of language by someone with his/her words variety or limitations, different words characteristics depending on social, economic, cultural factors, and between the use of fashion symbols as the fashion language.

The language consists of the old-fashioned and modern words, foreign vocabulary and slang. Consequently, the language describes a speaker as well as fashion by its use, for instance, through old-fashioned and modern fashion clothes, dresses and styles from the certain time or geographical area. Thereby, foreign garments, casual dress (in the parallel with slang), or non-appropriate dress (as vulgar words) provide an image of a person. As well as the language is tend to be changed through a time, as well as fashion is changing with certain cycles, taking something old in a new period and producing completely new, too.

Different circumstances influence language structures and the fashion choice, too. In both conditions our choice for the clothing vocabulary will be judged and concrete opinions about us will be formed. On the other hand, there are typical for certain social groups language patterns (e.g. vocabulary of a teacher or a subculture-teenager) and typical fashion attitudes (e.g. businessman style, subculture clothing) that provide comprehension of a cliché or uniform presented. As in the language we consciously choose certain vocabulary to provide an impression, as well as in fashion we regulate an impression of us by using special clothing for special situations. There is a common problem in the language and in fashion: the lack of right instruments, words, or garments. Therefore, sometimes we deal with difficulties in clear explanations or in managing our wardrobe without complains about the “nothing to wear” situation.

1.1.6. Age and gender

Before the XIX-th century fashion has not been considered in the framework of gender: fashion as clothing played the only role of a social class sign. Later the gender framework in the dress representations became very important for the fashion analysis. Since this moment the idea of feminization of fashion - as concerned women and femininity as well as men and masculinity – appears and transforms caused by social, economic, cultural changes and attracts attention of scholars.

Due to the connection to appearance and women, fashion has been criticized by its irrationality, permanent changes, superficial content, and lack of intellectual sources. Other critics has been given to the fact that fashion as clothing reflects the social position of women or even the social and economic status of family conveyed by the female dress. Feminist scholars blame fashion for its non-intellectual content and superficiality based on self-adornment; they also claim that fashion presses women for dressing up in a certain manner. Likewise, feminists denote that the idea of beauty and fashionable look comes from the male gaze and male-dominated society. On the other hand, there is a scholar perspective defining fashion being a power resource but controlled by women only.

It is believed that fashion is associated with pleasure, clothes, and preferably women entertainment. Nevertheless, there is something else to say about the connection between fashion and women. The British cultural theorist Angela McRobbie claims that women are usually considered only as consumers in the fashion industry (1997). To the fact that women can participate in the production of garments there were, however, not so much attention paid,

especially from the perspective of incomes differences, inequality issues, poverty, and social rights. The author considers fashion as the feminized industry and describes the possibilities of the fashion phenomenon and fashion production analysis through the paradigm of feminist approach. McRobbie proposes the fashion concept in a practical way as spheres of manufacture, production, design, retail, distribution, education, training, magazines, and media as well as consumer practices. Each of them might be investigated in the framework of the feministic approach and involvement of women not only as consumers but also as producers and active agents in society.

Jennifer Craik in her book “The Face of Fashion” (1994) in the description of the Western fashion culture distinguishes sex and gender but denotes that both operate with certain rules and techniques to cooperate while presenting the body. Regarding women, the author separates the conditions of being female as a biological basis and being feminine as a social gender. Fashion understood as clothing cooperates with gender and presents the social role and social disposition in society; such roles and dispositions usually depend on the cultural formation. Clothed body provides as sexuality as well as social position and identity. Craik connects the comprehension of femininity with the development of the social class structure; identification with a certain social class and financial abilities is conveyed through fashion garments. Especially femininity came from the leisure class with its opportunities to spend more time and more money for fashion and clothing.

The important role played the fashion magazines, from its first versions to the modern ones, providing as fashion standards of beauty and clothes as well as useful information about household, advices concerning family, children, and lifestyles. Such fashion media have changed the content of the woman role and created new attitudes and new individuality.

Moreover, Craik compares two ideas in her concept. On the one hand, men are originally the women’s designers who create, produce, and evaluate women’s look. On the other hand, men themselves are not expected to be too fashionable and to spend much time to fashion. However, the fashion for men exists and functions, creating, diffusing, and changing trends, presenting social status and reflecting several demands for wearing different clothes. The female fashion, nevertheless, is considered as for the male gaze while the male fashion is responsible to signify power, authority, and social status.

Christofer Breward argues in his research that fashion as a popular culture defines what to consume to be in fashion (1995). Furthermore, it signifies progress, modernity and

modern cities by the growth of fashionable trends in the world. Breward denotes that fashioning body substitutes someone's place as a social position in society, social relationship as well as nationality and place of living (by costume and attributes). It also refers to a city as a global social interaction and center of symbolic dispositions. It is important to emphasize that women are traditionally associated with fashion and dress culture that creates the subordination in the social sphere by men's and women's social positions, by gender roles, by fashion standards for females and males. Moreover, clothes signify the body and its sexual characteristics.

Diana Crane suggests that there is not only the gender but also the age dimension of fashion in society; types of the fashion behavior can fit to the certain age female and male groups (2000). The scholar defines the male fashion as more dependent on the age category and as variable. On the other side, only the female fashion produces novelties and changes, stays in a permanent search and transformation.

1.1.7. Patterns and regulations

It is important to consider fashion as a norm and as a way of communication that delivers definite messages to society and the individuals. Moreover, it is promising to investigate the fashion nature and its characteristics displayed in its functioning.

The Russian sociologist Alexander Gofman in his book "Fashion and people. New theory of fashion and fashion behavior" (1994) claims that fashion covers different aspects of social life and influences human conscious and behavior as well as social groups and society. Moreover, the research obtains an interdisciplinary character. Due to its influence fashion is understood as a mechanism of social and self-regulation of human behavior, social groups and society. Regulation is considered as managing and controlling process that provides functioning and developing of the social system.

In order to study fashion, Gofman defines fashion frames: possible solution might be to create a theoretical model as well as an ideal structure of fashion reflecting its interconnected elements. Gofman provides several elements for this model:

- i) fashion standards as a variety of cultural patterns and attitudes;
- ii) fashion objects as material as well as non-material in which fashion standards implemented;

iii) fashion values coming from a variety of fashion objects by different symbolic meanings;

iv) fashion behavior oriented on all aforementioned elements.

Gofman argues that fashion exists as a norm to attend as well as a value to wish attending but the second version usually prevails. Consequently, fashion standards mean behavioral patterns and objects indicating specific values of fashion. The scholar suggests that fashion as a changing process stays permanent; he also denies the institutional character of fashion due to the prevalence of values, not of norms. For Gofman, fashion exists in a dynamic and open society with the variety and sufficient supply of material and cultural goods and with social differentiation and social mobility.

Fashion, according to Gofman, obtains two important dimensions: innovative and cyclical. Innovations can exist in fashion standards as well as in garments. Fashion innovation can be implemented as an update of certain traditions in culture if fashion highlights different cultural examples through the time. Fashion innovation also adopts from other cultures as well as invents really new elements or patterns. Fashion cycles are understood as: i) functioning, development, and change of fashion standards and garments through the time (characteristic changes); ii) diffusion of fashion standards among consumers (change of popularity).

Russian sociologist denotes that there is a requirement in forecasting, not fashion but social reality behind it – which tendencies, values, technologies, lifestyles will be provided in the future. There are three main participants in the process of fashion as a communication process: producers, consumers, and distributors. All of them deliver by communication certain messages, information; thus, the changing of fashion means the changing of messages.

Gofman underpins the difference between fashion and style and argues that style relates only to objects and their formal-aesthetic characteristics. It excludes external meanings and values. Fashion and style are connected in the matter of the sphere of standards implemented in objects, diffused in certain culture in the time dimension: fashion is dynamic and unstable and style is steady and connected to culture.

Lurie (1981) provides an idea that fashion can talk not only about social protest articulated in styles as, for instance, punks, but also about social conformity as, for example, a typical province look. Colors also work for the conformity or protests.

The communicative approach is presented by Malcolm Barnard and his book “Fashion as communication” (2002); he claims that society produces as novelties to consume as well as desires and demands for consumption itself. Likewise, there are double standards of understanding fashion, as necessary (glamorous and respectable) and as useless (exploitative and trivia, superficial and wasting of time and money). This duality in patterns exists also in the desire to be a part of a certain group and to share the common image but to be different from others at the same time. Thus, fashion can be presented as a power resource to posit an individual in an image group by communicating, giving information to others through these images. In other words, someone’s dress shows challenges and priorities in society. Fashion requires the social organization with different social classes that are not equal in terms of power and social status.

According to Barnard, fashion is a medium that sends messages from one to another, organizing by itself a social order and defining each one’s place in society by transferring and constituting information. Defining social positions, fashion constructs social order where ideological basis plays an important role to understand and to exchange messages. Moreover, fashion by transferring information shows the contest of power obtained through social positions. One individual can judge another by comparing his/her system of ideas and values and someone’s other system, by which certain ideologies appeared.

By considering the functions of fashion researched by different authors, Barnard tries to explore the question about the nature of fashion, material or cultural, concerning basic human demands. He argues that, on the one hand, fashion fulfills the demand to be protected and covered; on the other hand, fashion signifies the human requirement to be a focus of attention. The second type delivers not only the aesthetic pleasure but also a message to society about, for example, age, gender, social status, religion, marital status, depending on fashion and clothing of each individual. Any message from fashion and clothing can go from external or internal meanings. The external is situated outside the fashion item and is produced by designer, customer, or authority; the internal goes from the inside of garment as color, shape, material. By the use of semiotics Barnard defines connotations and denotations of fashion and clothing.

Thus, fashion communicates, according to Barnard, by stating, reproducing, and contesting social class, sex, and gender relations. In each point fashion reflects certain circumstances and dispositions articulated in garments. Moreover, fashion not only reproduces, in other words, imitates or develops already existing patterns but also becomes a

revolution that creates new dimensions, regulations, and order. Thereby, fashion might be considered as an activity to transform people's circumstances.

Due to its communicative function, fashion in the Barnard's approach is also considered as a masquerade that asks for clothes and fashion. Furthermore, it performs some ideas, concepts, or identities (for example, fashion show as a spectacle). Barnard constructs a parallel between functioning of masquerade and fashion, emphasizing its common character to perform and articulate, attract attention, and regulate an order. Similarly, the other parallel with the Jameson's concept of pastiche (Jameson 1991) is possible, too; here fashion means a slight appropriation of a definite style with constant changing.

1.1.8. Fashion and time

Regarding the time, the most important assumption here is that fashion should replicate the "Zeitgeist", the spirit of the time. It is perfectly articulated by fashion designers and clothing with its seasonal changes and regular innovations. Social scientists argue that individuals by creating own dressing styles can signify their definition of the spirit of time, too. Moreover, such a comprehension is complex and also depends on the ideological positions, value systems, and preferences of individuals. It marks which social group we are a part of (Gick, Gick 2007).

According to Lurie (1981), clothes can provide information about an origin of a person as geographical, national, or ethnical characteristics, for example, from the national costume or concrete fashion attributes in the outfit. There is a parallel between the national language and the national costume as giving concrete information and providing a link to certain culture and attitudes. Fashion garments are recognized easily and associated with a place of origin. Even entire cultures or its parts might be in a fashion for a certain period of time. It influences not only clothing but also designing houses, eating habits, social and behavioral practices (e.g. Russian fur coat, Greek tunica, Japanese kimono). Fashion signifies someone's ethnic by reflecting certain characteristic of the local places.

1.1.9. Fashion and postmodernist research

The postmodernist researcher Jean Baudrillard tries to reinvestigate the consumer ideology that has been understood as based on the desire to satisfy the utilitarian needs (1998). Baudrillard argues that consumption performs and creates the social distinctions. The scholar denotes that in modern society people are surrounded mostly by the objects as social signifiers of mobility and attitudes – this fact is supported also by developing of capitalist

society and consumer markets. Baudrillard claims that individuals in society are obliged to consume as they are obliged to work.

The author provides an idea that there is a certain mythology in society that expects from customers to consume in order to reach an ideal individual model of beauty, leisure, style, sex. The articulation and diffusion of this mythology appear through the media discourse and advertisement. A process of consumption is understood by Baudrillard as a system of signs to exchange the social values, to differentiate symbolic meanings and relations (Dant 1999). Fashion in modernity, for Baudrillard, is indeterminate and recalls different cultural patterns from different time periods, it is cyclical and collecting different values and cultural changes. Fashion in modern society obtains no goal to exchange symbolic messages but mostly to produce symbolic codes; it can appear only in mobile society that is open and flexible. The French philosopher even claims that fashion may be a factor of social movements and social changes as well as social mobility itself.

An object receives a meaning through relations to other signs. Fashion signifies cultural differences and social discriminations as well as social manipulations. An object can be a symbol, an instrument, and a product. All the meanings of objects are possible only through the variety of differences of objects and meanings. Fashion garments exist in a variety of differences, some of them become to be symbolic meanings of the time, and others disappear. The specific signs of object disappear also by the shift from the individual to mass production and series produced. The process of following fashion destroys the individuality, making everyone the same by the mass choice.

Gilles Lipovetsky as a researcher of postmodernity presents fashion as a part of the mass consumption that influences democratic practices; the mass fashion consumption is covered and managed by differentiation process (1994). Despite the critic of fashion as out of serious theoretical concept and being superficial, he considers it not only as clothing and dress, but as body and gender, culture and politics, design and decoration, language and social manners. By forming trivial consumer values fashion as an independent social institution organizes an order in contemporary society where everyone is concentrated on and easy regulated by already produced patterns.

By investigating the origins and the evolution way of fashion, the social philosopher analyzes the level of the fashion power in contemporary society that is connected to consumption and the mass production phenomenon. Being a part of modern society where it

is possible to displace old traditions by new ones, according to Lipovetsky, fashion offers a variety of choices for individuals providing an opportunity to become a part of well-organized complex society. Due to its superficiality, fashion brings tolerance and consolidation among individuals.

Lipovetsky also argues that fashion should be considered as a societal formation of a certain time period and of a society type that brings social changes and shifts in preferences in life. Fashion system exists only as an autonomous cultural requirement. Fashion is surrounded by changes and individualistic determinations, creating variations of these changes through the time. The scholar even claims that fashion produces individual's narcissism by pretending to pay attention to one self's image as the main social pattern, by which the superficiality comes to the top of human preferences. Fashion delivers social norms and attitudes to be adopted and accepted, imitated and diffused. Fashion produces its own social class ideals and social structure models. Lipovetsky argues that "dress, hairstyles, and makeup are the most obvious signs of self-affirmation" (Lipovetsky 1994, p.33), which means that human beings articulate their individuality through creating appearances. On the one hand, they articulate their freedom of choices; on the other hand, their choices depend on the contemporary fashion in order to fulfill current social standards. But even in such ascribed by the fashion following standards Lipovetsky finds the pleasure to be different, to change, and to outline the distinctions.

Lipovetsky proposes an idea of seduction produced by haute couture (the high fashion) in the modern times where luxury and variety of models with an individual approach, especially to the details, are on the first place for everyone. Seduction appears in the conditions of desires formation to consume, supported by the advertisement and merchandizing development. Seduction brings to consumers the freedom for multiple choices, for variety of stereotypes and attitudes and with permanent changes and innovations. Haute couture in these conditions aims to produce more unique models to convey someone's personality. The mass consumption usually copies fashion trends from haute couture, popularizes these trends, diffuses them, and presents as the common model for everyone.

The scholar proposes an idea of the fashion democratization in modern society, which he supports by an analysis of the recently appeared phenomena. Firstly, the haute couture is shifted by the prêt-à-porter (the ready-to-wear) fashion due to the mass production development. As a consequence, it became possible to produce the good quality designed goods for affordable prices in the significant amounts for masses. Secondly, instead of the

famous high-fashion designers, who symbolize the haute couture, the principle of labels in the ready-to-wear fashion has been introduced. Labels as symbolic names in the mass production are much promoted by the advertisement but anyway cannot reach the level of the prominent couturiers. This democratization of fashion brought a plurality of labels and plurality of choices.

Thirdly, due to the restructuring of social classes in the modern times the shift in choice orientations occurs. There is no more urgency to demonstrate emblems of luxury through consumption. The author argues that the haute couture still plays an important role in the fashion process but the disposition of so called power is changing to the ready-to-wear segments. This process Lipovetsky calls the “inconspicuous consumption” that is typical to the value system of the youth culture with its hedonistic principle, nonconformity as well as “individual expression, relaxation, humor, and spontaneity” (Lipovetsky 1994, p.100).

Fourthly, this plurality of choices and variety of goods and styles form a plurality of fashions; all kind of variations are possible and accepted as well as all criteria of judgments are valued. Fifthly, the reduction of the differences in the dress styles of men and women occurs. Men and women obtain equal rights for certain fashion and style and for self-expression (for example, the masculinization of a female look and the feminization of a male look). Finally, seduction transformed from the task to please others by an individual image into the task to please oneself by its comfort, practicality, and affordable price. Thereby, fashion shifted from the instrument of social distinction to the symbol of youthfulness, personal aesthetic, and modernity.

1.2. Urban context in the fashion research

Among all abovementioned directions in which fashion can be investigated the one especially attracts attention in the framework of this dissertation. The urban dimension in the fashion research considers fashion in the relationship with the city and urban context. Under the urban dimension fashion as the clothing as well as the social phenomenon can be researched through a city. The city is considered as a geographical area as a certain social and economic organization or an institution, in particular, as a big city, so called metropolis, or as a province and through a comparison of both of them. Special attention is given to the analysis of the interaction of fashion and worldwide fashion capitals (e.g. Paris, Milan, New York).

In this focus a conceptual scheme of interaction between fashion and city is presented. In this scheme four possible combinations are defined:

- i) fashion as clothing and city as a geographical area;
- ii) fashion as clothing and city as a social institution;
- iii) fashion as a social phenomenon and city as a geographical area;
- iv) fashion as a social phenomenon and city as a social institution.

In the first combination the main example may be presented by the research of traditional costumes in certain locations. Clothing that defines a region plays the fundamental role in constructing social processes and social relations. In the second case the main role will be given to the city as a basic institution in the establishing social relations and social structure, prescribing styles and outlooks for each social class, social activities, occupations where the differences of clothing reflect that. The third case seems to be more complicated. On the one hand, the accent can be given to fashion as a theoretical concept that organizes a geographical space in a certain way, giving to places a chance to be established and developed as a fashion center. On the other hand, especially interesting may be the cases about the fashion capitals and the story of their success provided by the placement of fashion there.

The last arrangement reveals the most intricate relation in which the both components pretend to be as an articulation of regulating power and organizing structure for each other. It is considered as in the fashion studies for obtaining the forming structure of social relations by regulation of the fashion concept, as well as in the urban studies for outlining the city structure as a powerful source for social organization and management. In the following part the point of view on this topic outlining fashion aspects in the city analysis will be proposed. In the following parts of the dissertation the superiority of the fashion research concentrated on the several urban phenomena will be emphasized and will be proposed some investigations, which could fit to the abovementioned conceptual scheme.

Related to the first case, Gilles Lipovetsky in “The Empire of Fashion: Dressing Modern Democracy” (1994) provides a historical analysis of the fashion role development in society that relates the fashion costumes and appearances development, concerned the aristocracy and its habits. By arguing that “fashion in the aristocratic age was national fashion” (Lipovetsky 1994, p.32) the author denotes a territorial phenomenon of individual’s

segregation in which special elements of clothing differentiated one from another and provided the fashion of certain cultural or political conglomeration in Europe.

The urban dimension described in the second case can be found in the research of fashion by Herbert Blumer. He organized his fashion investigation based on the observations of the women's fashion industry in Paris (Blumer 1969), from which he formed his main conclusions about the fashion process, defined above. It is agreed that Blumer was one of the first researchers who started to investigate fashion in the connection to urban and the city, observing it directly at the fashion shows and in the fashion urban centers as, for example, Paris. By diving into the deep structure of the French capital's fashion industry, usually understood as a capital of mode, he introduced the main core of its functioning, defining main actors, main principles and interactions.

The third case may be conveyed by the work of Diana Crane (2000). Developing the Bourdieu's concept of social taste and cultural capital, Crane in her research about fashion emphasizes the social-economic processes in society that influence the relationship between working class and culture. For example, in France, she argues, due to the industrialization in the XIX-th century, skilled workers have been better paid that brought them to the new social strata and new economic possibilities for consumption. With the new forms of social relationship and new cultural attitudes the new forms of costumes as well as fashion appeared, but the traditional clothing stayed at the same important position as earlier.

Based on the several case studies of the clothing attitudes of working and middle classes in Paris in the XIX-th century, Crane provides an analysis of the social class clothing and outlines as dresses as well as accessories, everyday habits as well as working days and weekends clothing patterns. Considering social and economic conditions of Paris at that time (e.g. the increase of social mobility, high rate of social activities in the city, general changes in the clothing expenses), the author maintains the strong connection to the working-class fashion and clothing preferences. Moreover, Crane in her research investigates the working-class fashion in England and in the United States of the same historical period. Furthermore, the scholar emphasizes the differences between the city life and the province life and the working-class fashion for men and women, providing a comparative analysis concerning the important dimensions as income, social status, marital status, living conditions.

As far as fashion is connected in many ways to the consumption process, which in turn interacts with money and economics, the forth case is provided by the work of Georg Simmel

about the metropolis and changing values of goods (1980). The main assumption, according to Simmel, is that the metropolis as an urban conglomeration influences the value system of individuals due to its high speed of changes, punctuality, and a high level of the life organization. It in general asks for certain individual characteristics as well as individual preferences in consumption and fashion.

The representation of city from Simmel's point of view will be explained in the subsequent chapter; at this stage it is worthwhile to denote that the scholar researches the metropolis development and the modern consumer culture development at the example of changes in culture and economics in Berlin (Sassatelli 2000). Relying on the urban study of Berlin, Simmel argues that the value of any kind of good changes when this good becomes an object of consumption. In other words, the money equivalent of any property transforms individual's relations to the property and its significance. Thus, according to Simmel, the urban context of big cities produces the value system for individuals. Fashion functions as a technique to cooperate the disposition of goods in consumer society, responding to different consumer demands and providing up-to-date novelties. Fashion is understood as a social form helping individuals to articulate them in the metropolis but this self-expression does not confront common value system and the modern material culture of a big city.

The worldwide fashion capitals as Paris, London, New York, or Milan definitely deserve the very special attention in this dissertation. The research focus can be given to the dominance of one certain place or of its increased importance in the several conditions, to the a priori existing or just formed circumstances in which city received a chance to provide, deliver, and diffuse fashion trends worldwide. Moreover, the own status of fashion through fashion capitals can be investigated. Paris magnetizes not only trendy consumers from the entire world but also an attention of scholars from different disciplines. At this step of the research it will be briefly considered only few studies concerned Paris as a fashion capital, the main focus on its phenomenon will be given in the following chapter about representations.

Jennifer Craik connects her research to the development of the consumer culture and fashion in Europe even before the Industrial Revolution, describing its industrial and economic growth as well as the process of urbanization. The author of the "Fashion: the key concepts" (Craik 2009) considers the conditions that existed in Paris since the XVIII-th century for the birth of fashion as a contemporary phenomenon and especially the concept of Parisian fashion:

- i) private incomes growth;
- ii) growth of interest in novelties and consumer goods in general;
- iii) supply growth of the ready-made clothes as well as the second-hand clothes;
- iv) fashion magazines industry increase;
- v) new department stores opening with entertainment and leisure activities in big cities;
- vi) consumer culture development by providing new opportunities for consumption.

The main change, according to Craik, happened in the middle of the XIX-th century with the appearance of fashion houses as a new separate segment in the market as well as a new fashion business model. Through the time fashion houses increased in the amount and became even more popular by switching from the “haute couture” fashion as the high-quality individual design to the “prêt-a-porter” as the ready-to-wear clothes.

Craik argues that the establishment of special institution, fixing design variety and controlling the work of fashion houses, brought to Paris the name of a fashion city. Moreover, in the beginning of the XX-th century Paris was involved in the world fashion industry as a famous fashion center. It was a center of attraction and cooperation of different cultures, ethnic groups, and lifestyles, which in the interaction reflected the modern “Zeitgeist”, the spirit of the time. The important role in symbolizing Paris as a fashion center played famous fashion designers, for example, Paul Poiret, Coco Chanel and Christian Dior as iconic signifiers of innovation, success, and style. Paris started to be associated as with its brilliant famous designers as well as with produced garments. Development of consumerism and urbanization increased demands for new goods and new fashions that resulted in emergence of new designers.

Concerning the Parisian fashion, Diana Crane describes the history of its development and emphasizes the French fashion dominance in the world and the globalization process influence of its establishment and expansion (Crane 2000). The scholar denotes the fashion segments at the Paris market as well as of New York and London and outlines the important differences of its functioning in different locations.

Lipovetsky (1994) in a description of the Paris fashion history reveals the shift from the haute couture to the prêt-a-porter fashion as well as the importance of a fashion show in

this industry. Particularly, the author emphasizes the Paris fashion characteristics - they will be explored in the following chapters -, which popularized Paris and brought leading position in the fashion industry worldwide. Lipovetsky proposes an interconnection of fashion with different areas of social life as sport, modern art, and design as well as with the fashion media, emphasizing the power and abilities of fashion as a social concept, started in Paris, in modern consumer society.

Last but not least, the work of Agnes Rocamora called “Fashioning the City: Paris, Fashion and the Media”(2009) presents Paris as a city with its own social, economic, cultural conditions conducive for the establishment of fashion, as well as the influence of fashion on the city according to certain ways of the development of fashion industry. She proposes the discourse on Paris and its fashion as well as the media discourse on the Paris fashion, working together for providing specific representation of the capital of France through trends and styles.

1.3. Fashion as a multidimensional concept: theoretical considerations for the dissertation

For the goals of this dissertation the notion of fashion has to be considered as a multidimensional concept including the perspective of dressing and clothes and, at the same time, the perspective of a social phenomenon, covering many aspects of social life. This approach can be supported by the investigations of Agnes Rocamora (2006, 2009) and Yuniya Kawamura (2005, 2006) about fashion as a system and the significant social phenomenon.

The focus of the multidimensional nature of fashion allows embracing different perspectives on fashion and simultaneously imply to the empirical material relevant concepts and ideas. Craik (2009) claims that the postmodern culture forced fashion scientists to use various theoretical and empirical approaches in order to investigate the fashion phenomenon. The scholar considers historical approach for studying costume and textile development in the fashion industry; this development obtains an influence on the social class and social relations. On the other side, gender studies uncover for fashion investigation the social problems in defining gender roles that are articulated in the fashion phenomenon implications. Consumer culture research challenges to define material and symbolic approaches to the fashion idea and provide interconnections through the historical establishment of fashions and trends. Cultural approach to fashion defines the institutional and structural formations for the

fashion phenomenon interpretation. Finally, communication studies are connected to the media research and specify the connections between the media culture and the fashion culture in contemporary society.

In investigating urban and fashion representations the multidimensional character of the fashion phenomenon proposes dual perspectives for the urban and fashion analysis. For the fashion representations of cities it enlarges the comprehension of the fashion possibilities to perform and describe a city. For the urban representations of fashion it deepens an approach to consider a city as a fashionable place. Furthermore, for an empirical study it is important to consider possible cases where fashion and city represent each other, for instance, not only fashion trends and fashion places but also fashionable persons, fashionable events, accessories, fashionable tools, and lifestyle in fashion.

Conclusion

This chapter aimed, firstly, to present fashion in the dual mode, as clothing and as a theoretical concept, both researched from different sociological perspectives, catching an comprehension of the role and influence of fashion on society. Secondly, to reflect the transformations in society and, in turn, in fashion that cooperates in the changing circumstances of social, economic, cultural sectors. Finally, the chapter defined and described new areas of the fashion application and influence, in particular, urban areas and city formations where the fashion phenomenon independently plays social, economic and cultural roles.

Concerning the dual mode of fashion, the chapter analyzed several approaches. The differences between two understandings have been as perfectly clear divided as well as interrelated and interconnected, caused by certain social conditions, scientific paradigms, and sociological perspectives. On the one hand, fashion as clothing can be researched in the area of garments and consumer trends; it can be connected to a social status, financial abilities, and the social structure of society. On the other hand, fashion as a theoretical concept includes not only clothes and accessories as material objects but provides definite social, economic, cultural, and symbolic meanings to be understood by certain groups of recipients.

From the concept of differentiation and imitation to the collective behavior choice, from the construction of social status and definitions of social and gender roles fashion is

presented in many areas of human activities and obtains a power for regulation, compulsion, and order. The different points of view on this phenomenon produce the variety of scientific perspectives and provoke further investigations. Thus, from each researched area there have been different definitions of the fashion phenomenon formed that gave the opportunity to choose the suitable perspective for the further investigations in the framework of the presented research project.

For this dissertation there have been several researched scopes chosen where a precise attention has been given to the urban dimension in the fashion studies. In the framework of this research there have been considered fashion as clothing and as a social phenomenon, besides, city as a geographical location and as a social institution. In order to create some parallels in the concepts of fashion and of city there has been the scheme of interactions between fashion and city in abovementioned meanings provided, which will be used in the following chapters as a basic core. According to the provided types of relations between main categories, there have been examples and studies presented, in which fashion plays the main role in the investigation but surrounded by the urban importance. In the following chapters the other point of view will be presented where the main perspective of an analysis will be given to the city enclosed through the framework of fashion.

Finally, the idea of the multidimensional nature of fashion has been considered as the leading one for this dissertation. Its importance and relevance as for the theoretical assumptions as well as for the empirical analysis has been proved by the various fashion concepts applicable for the representation idea provided.

Chapter 2. The city in fashion

Introduction

The concept of city in the sociological paradigm it is possible to analyze from a variety of research perspectives, for instance, through the framework of urban studies and urban sociology, under the scope of urban planning or urban geography. Furthermore, the concept comprehension and the definition formulation are involved in the investigation perspective. There are three main assumptions that certainly appear in this research:

i) The ambivalent nature of city comprehension. On the one hand, as a geographical area with its size, location characteristics, organization of space, outer and inner city parts, interconnection between metropolises and suburbs. On the other hand, as a social institution that regulates the city life, provides behavioral patterns, social values, and standards of life;

ii) The changes that occur through the cities growth in spaces. It leads to development of the city organization and reorganization as well as to changes among the institutional functions;

iii) The dual character of city. It provides new various research areas for investigation that in this research becomes significant under the scope on the city through the framework of fashion that includes the dimensions of the fashionable city and the city fashion.

One of the first city researchers, the German sociologist Max Weber analyzes in his work “The City” (1966) its organizational structure and historically based development. The author describes basic city features as lack of personal contacts, crafts and trade as the main economic activity, market as a way of cooperation and consumer relations, high industrial development, and the role of political and administrative resources. The city as a geographical area can be considered through the conditions of its establishment, growth and development, in the upcoming changing process, concerning its economic status and financial abilities, its political organization and management. The spatial city organization and the local and global city placement provide the spatial approach to megapolis. The inner and outer city organization as an area provides not only the comprehension of a city structure but also the perspectives of its development and reorganization.

The city as an institution provides several concepts to be analyzed. The city frames the attitudes for the megacities and suburbs, organizes the urban lifestyle, and manages the

time and space comprehension by offering diverse speeds and distances through the urban. Being an institution, the city defines male and female spaces as well as the comprehension of urban patterns through gender. Finally, the city asks for a definite order to follow, for power relations and for changes and transformations to be accepted and further diffused. All these dimensions have been hardly investigated by different sociological schools and scholars and in the following chapter some approaches will be presented.

In this dissertation the city is considered in the cultural paradigm where the urban culture, one of the important terms in the urban studies, can be established. It is possible to discuss the interconnection between city and culture concerning different dimensions. Each of them represents as city as well as culture in a concrete focus from the sociological perspective.

If we suppose that a city obtains certain culture, it means that this culture is presented as a characterizing feature, articulating concrete place and appearing in the city conditions. On the other hand, if we claim that culture as a civilizing mechanism forms a city as a social institution, we prove the leading influential role of culture here. The city obtains certain urban culture that characterizes it but, at the same time, represents an independent phenomenon bringing patterns and attitudes, social practices and values to the city.

In these conditions the city concept can be considered in the interconnection with the phenomenon of fashion. On the one hand, it is worthwhile to study big cities, which produce and diffuse fashion trends worldwide and are called the world fashion capitals. For instance, concrete cities become the objects of the sociological research (e.g. Paris, Milan, New York, London). Similarly, the fashion geography in the world (e.g. global disposition of fashion items and brands in the space) or special fashion placements (e.g. shopping malls in the city, local disposition) attract the scholars' attention. On the other hand, the city as an institution provides urban patterns, creating urban culture and urban lifestyle, which is mostly linked to consumer society and the advertisement.

In this chapter as a continuing description of the theoretical framework the goal is to portray the perspectives of researching the city both as a geographical area and as a social institution with a certain focus on the fashion dimension in the city. Thus, the main concepts of city investigating in the urban studies will be presented, from the classical Chicago school scholars to the modern concepts based on the gender, time, culture, and symbolic system. Furthermore, for this research it is significant to define the fashion influence on the city

studies that can be conveyed in the cases of the world fashion capitals or urban patterns concerned fashion and consumption that placed locally or globally. Finally, the considerations related to the main approach to cities for this dissertation will be presented and explained.

2.1. Urban concepts in the perspective

2.1.1. The city and social organism

The Chicago school of sociology, established during the 1920s, preceded the first scientific steps in researching the city. Through the works of Robert E. Park, Roderick McKenzie, Ernest W. Burgess and others, based on the urban analysis of the Chicago city, field studies as well as ethnographies, it became possible to name urban studies as an independent dimension in the social sciences. Through the framework of the “Human Ecology” approach the Chicago school researched a variety of urban topics; the biological perspective of Charles Darwin has been used as a basis. The city has been considered as a social organism that functions through social and economic competitions as struggles to survive, providing as a result spatial and social urban organization.

One of the most investigated topics is still the problem of the space competition developed from the interdependence of physical location, success, and social status dispositions. The general process of competition usually interacts with other social processes as conflict, accommodation, and assimilation. Depending on the character of this kind of interaction, society evolves and functions. For instance, Roderick McKenzie (1967) emphasizes this influence in his approach and argues that physical location sets the role in the social struggle in society. In other words, the more successful ones occupies the best places in the city for living, working, and entertaining by which the environment is reestablished. The scholar considers social communities as a result of competition and accommodation. Therefore, they are spatially isolated and territorially segregated. The Chicago school considered the city as a negative formation that destroys the social institute of family and family relations, which resulted by social disorganization caused by the new space meaning.

Other member of the Chicago school of sociology Robert E. Park in his research (1967) analyzes the city on the global and on the local levels. On the one hand, he understands the city as a social institution that organizes new social structure due to the division of labor and production of new social relations. On the other hand, he investigates the real urban life in

certain districts with its local problems of neighborhood, immigrants, and social agglomerations. The author also denotes, as the other scholars of the urban studies, the main feature of the urban area as superficiality of social relations in the city, partly based on the high heterogeneity of the population. Park argues that the principles of dominance and space competition manage the space organization: the more successful and dominant occupy the better territories and with their expansion of dominance they force others for relocation.

Ernest W. Burgess develops the idea of the space competition by offering the concept of distribution of human activities (2002). It concerns the value of territory caused by the population growth and in turn a restructuration of business and living urban areas. The scholar provides the ideal-type city diagram, the “concentric-zone model”, based on the series of concentric circles as city districts where the central circle means the central business district with the highest territory value. Thus, the economic valuing of the city local spaces manages the city structure and its neighborhood. Therefore, Burgess claims that the city is dynamic by growing, changing, and developing as well as providing a process of territorial competition depending on the profit rates.

The process of territorial expansion, according to Burgess, is understood as a physical process through the spaces as well as a social process of changes of the spaces qualities by the transformation of its social, economic, cultural structure. Moreover, this expansion is supported by the social organization of space in order to be transformed and switched on the level of city zones. These changes of city zones refer social mobility that organizes the social structure and provides an order in the city system.

2.1.2. The city and the city growth

As it was denoted above, the city can be considered as a geographical area as well as a social institution. Through the geographical city growth its social organization and functioning are also changed. By transformation of space, the interaction between big cities and suburbs are transformed, too; megacities appear, the role of citizens is changed. The city as a social institution is reorganized and that influences the inner and outer city processes as well as the people and social activities, patterns, and social interactions. Thus, in the interrelations between area and institutions in the urban research it is possible to define a social, human area for the sociological investigation.

Georg Simmel in his classical work “The Metropolis and Mental Life” (1980) investigates the big cities, metropolises, and denotes that they are characterized by high

concentration of people and events as well as impressions and contrasts. Big cities stay always in change, which requests a great deal of emotional investments to react and accept them. As far as human beings seek for self-defense and self-protection, the life in the metropolis becomes more rational and less emotional: not the emotions but the human mind answers to the various requirements in the modern life. Thus, the big city also produces the high speed and pace of the human life that influence several areas of human activities.

Simmel, for instance, claims that money in the big cities replaces individual features of the objects due to its economic value. The city growth and economic development assist to consider cities not according to various qualities but just through the frame of the commercial dimension. In these conditions the consumption process is also based on the money interactions only if fashion and style just deliver orientations in buying. The big city offers more opportunities for the fashion standards and for consumption of different goods and services, which in turn influence the comprehension of the general concept of megacity. The spaces in the big city are also ranked by the money value, reflected the consumer culture in the quantitative terms.

This fact can be extrapolated to the human relationships sphere where close relations and deep emotions are replaced mostly by target interactions and business communications. Even the basis of the modern culture consists of money distributed in the city. Money play an important role exactly in the cities, not in the countryside, thus, culture can also be properly developed mostly in the cities.

The very important characteristics of the metropolis, according to Simmel, consists of the variety of people, their interests and activities, different spaces and distances that should be properly organized and regulated. The space and time categories become the main ones in the metropolis as well as the notions of punctuality, accuracy, and calculation. As a consequence, the big city receives generated indifference in the emotional sphere as well as a capability to not define the differences in the objects but to accept it in a general way, articulated only through the money equivalent. This also describes the big city's way of life and the way of social communication based on the economic ground.

Simmel uses the term “blasé” to define the satiated nature of a metropolis citizen who judges from the money relations' point of view concerned the objects and the others. The metropolis gives to the human beings freedom and independency from the individual preferences and principles of others. However, this freedom forces to feel lonely in the big

overcrowded city due to everyone's indifference. The last argument of Simmel concerning the big city life is the fact that metropolises produce the high rate of specialization and differentiation of labor as well as individualization of culture and personality.

The interconnection between the city growth and city development has been actively researched by the new "Contemporary Human Ecology" approach. It has been developed by the Chicago sociological school after the Second World War and offered an idea that the urban patterns have been influenced by the new technologies and new ways of communication, giving the people more mobility, interaction options, and spatial movements. The cities growth attracts more business structures that reorganize the city space and provide their administrative power.

Saskia Sassen supports this argument and claims that the changes in the big cities' economics (for instance, intensive industrialization, internalized financial markets, etc.) transform them into the world cities with reestablished managing and control resources, spatially dispersed and globally integrated (Sassen 1991). Such cities receive new functions to command the world economy, to locate leading economic sectors as finance, to produce innovations and, finally, to sell these innovations at the markets. In other words, by reestablishing its functions cities transform its urbanity as well, these cities Sassen calls the global cities and researches the most typical ones like New York, London, and Tokio.

According to David Harvey (2002), a city takes a special place in a functioning process of capitalism, economics and social class relations and under its influence it is formed and developed. A city is understood here as an urban process involved in the communication between social classes and capitalistic system. In capitalistic society the main goal of the production process controlled by class of capitalists is to gain more profits. Thus, the capitalist class expands the possibilities of laborers in their own goals and the latter are in struggle to receive a job and earn money. Consequently, cities expand its territories by the economic and industrial development, migration processes, and the job market changes and by globalization process become the global cities with the global economic processes.

2.1.3. The city and social organization

Like an alternative to the predominant ecological approach in the Chicago school, Louis Wirth in his famous work "Urbanism as a way of life" (1938) considers city as an economic, political, cultural regulation center of human life in the conditions of the population growth and its social influence. Furthermore, the scientist analyzes the differences

between rural and urban ways of life concerning typical modern problems and changes in society, which significantly differentiate the life in the village and the life in the city.

Searching for the appropriate city definition, Wirth refuses to consider only its physical borders appealing to the fact that the urban lifestyle and urban characteristics can exist even out of these limits. He proposes instead to use the technological innovations applied mostly to the city and defined the urban progressive way of life. Due to the concentration in the city the variety of economic, politic, cultural, social, educational, medical, and other institutions there is a high level of migration there, which creates a certain social system to which people should be adapted. Depending on different characteristics of the cities, Wirth reveals to consider the differences between such cities. Moreover, the scholar denotes that it is necessary to investigate urbanism connected to the industrialization process and the capitalistic conditions but not to mix them or to equate.

The scholar proposes three main characteristics of the city as large size, high density and social heterogeneity. The higher the level of these categories is, the more urban the city can be called. The high population rate produces very informal, rational, even superficial contacts and anonymity in the city. These relations occur mostly caused by utilitarian needs, provided by the diversity of occupations and obtain its own professional codes and ethics. The high density brings much stress in the city by the amount of people crowds, physical contacts but the lack of social contacts. The heterogeneity leads to tolerance and high flexibility to accept differences, instabilities, to become cosmopolite.

By the presence of differences in race, ethnicity, professions, preferences, social statuses, and habits it is possible to talk about the high rate of the individual segregation and, as a consequence, about the spatial segregation. Moreover, this segregation leads to the professional variety and specialization, developing market and supporting the division of labor. These conditions force to the high concurrence in all the spheres of human activity.

Wirth also emphasizes the relationship types, specific to the city, called “secondary” and “tertiary” and understood as direct or indirect respectively, very formal contacts based on functional reasons. The primary relations also exist but not in the dominance that provides to the individuals more freedom from others but, however, produces larger distance in the emotional relationships. Thus, all kind of relations, including primary, are well-organized in the city and regulated by social organization; besides, they produce certain physical structures in the city space. The opinion or preferences from one concrete individual are not so

important but if are represented from the group of individuals, and then have a significant value in society.

Thus, through his concept of the city main characteristics Wirth proposes, firstly, to consider the city as a physical structure where its dominant functions are determined by its high population and high density rate. Secondly, the urbanites consist of heterogeneous individuals selected and differentiated by the city conditions. Thirdly, the city as a system of social organization provides new forms of social contacts as well as the weak meaning of neighborhood relations and the institute of family, even the establishing of new social institutions. Finally, the city as comprising attitudes and ideas as well as various personalities organizes a certain social control and provides behavioral patterns.

Despite the fact that the concept has been very popular among the scholars and reflected the main points in the city analysis, it received some sufficient critics. For example, Hannerz (1980) criticizes the Wirth's concept by claiming that city, according to Wirth, is considered only as a closed system where there is no place for the external influence. Moreover, the urban way of life is possible only in the urban conditions but not every city can be named as urban. The scholar also doubts about the main city features as size, density, and heterogeneity because their absolute values may vary concerning different societies and bring ambiguous definitions to the cities.

According to Kevin Lynch (1960), city dwellers obtain the image of a city in their minds concerning several dimensions. The scholar defines, for instance, paths, edges, districts, nodes, and landmarks that generally work for constructing mental maps of citizens related to a certain urban space. These urban elements shape the city image by highlighting city routes and city borders, big urban areas and definite urban spots, other urban references providing full mental comprehension of an urban place.

Short (2000) defines three discourses related to city. Firstly, the author denotes the authoritarian nature of a city with the regulation system concerning behavior, social interactions, time and space relations, and systems of order. By these authoritarian attitudes the city signifies its power. Moreover, the authoritarian city sets borders, frames, accents, perspectives of its representation. It can be materially embodied in the architecture and the urban planning strategies in a city.

The second urban discourse calls the city as cosmic due to its ability to represent the entire world by its urban structure. Obtaining various economic, cultural, ethnical, political

components, the city as religious agent explains social relationships, categorizing and systematizing things and happenings according to the relations of sacred and profane. From these explanations social hierarchies have been constructed.

The third urban discourse describes the collective city with shared spaces, shared behavioral patterns, shared visions on the social reality and common goods and services. The scholar highlights the role of provision and consumption provided by private or by public sources. The segregation of private and public social services and goods interact with public and private types of consumption. But in the modern times, as the author emphasizes, the shift from the collective urban organization, called a city, to civil society is accompanied by increasing the market power and the predominance of individual interests over public expectations.

2.1.4. The city and spatial organization

Following the critics of the Wirth's concept, it is necessary to consider the approach of Herbert Gans who reevaluates the "urbanism as a way of life" in the modern conditions of cities (1973). Firstly, Gans proposes to compare not urban and folk societies as Wirth did but to look at the city, inner and outer, and the suburbs as types of modern settlements where the characteristics offered by Wirth do not provide the urban way of life. Gans defines five types of city dwellers as:

- i) "cosmopolites", for example, intellectuals, artists, professionals with certain cultural preferences available only in cities;
- ii) "unmarried" or without children who are more transitive and flexible in the city;
- iii) "ethnic villagers" presented by the ethnic groups living in closed communities;
- iv) "deprived" people with instable social, marital, or economic statuses;
- v) "trapped" people staying in the difficult life conditions and moving down on the social hierarchical positions.

Depending on social status, incomes, and certain preferences, all of these groups live in the city with high population and high density. At the same time, they stay in more isolated relations and differ by variable lifestyles and conditions of neighborhood.

Gans provides the statement that social changes in the relationships of different city dwellers, expressed in anonymity, superficiality as well as impersonality, are resulted mostly by the instability of city settlements where heterogeneity is the consequence of such an instable city structure. Thus, instead of the secondary relations, offered by Wirth, Gans claims to the quasi-primary relations, which are not as close as primary but more intense and frequent as secondary. They exist mostly in the suburbs where there is the new suburban way of life starts to be prevalent.

As it was noted before, the city as a geographical area as well as an institution is organized spatially and structurally. There are different spaces for work, leisure, or travelling, in-between spaces, all of which perform the image of a city. Through the development of technologies, industrialization and globalization processes the city image is changing, not only visually but also structurally. It is necessary to denote all of these changes and consider city in new conditions reflecting the spirit of the time and spatial transformations.

According to Gottdiener and Budd (2005), the city space is limited or framed by its borders; besides, it obtains the high density rate, culture and subcultures, and interconnection between them on a high level of heterogeneity. The main characteristics of a city are viable streets and pedestrian culture that define in a certain way the city space.

Sheller and Urry (2004) at the example of the automobile consider a modern city through its organized and depended spaces. The authors claim that a car is a feature of a concrete developmental level of society as well as the city that obtains the conditions for its production and reproduction; urbanization there leads to automobilization. The scholars also provide an idea that the cars invention in the social life regulates the family institute, practices of work and leisure, mobility and communication system, some behavioral and social practices. Moreover, the cars influence the value patterns by delivering opportunities for its owners as well as manage the time and space dimensions in the city both in positive and negative ways. The presence of automobiles in the city participates in the construction of the city image and representation, too.

Through the cultural framework several processes of construction and re-construction of certain spaces under the cultural influence have been analyzed. Firstly, it has been renewal processes of old industrial buildings and zones investigated (Meschiari 2009; Urry 2004). Secondly, theoretical processes of cultural urban regeneration have been researched (Altug 2009; Hall 2004; Madgin 2009; Suci 2009). Finally, practical cases of urban regeneration

projects arrived under the scope of scholars, for instance, the redevelopment of cultural quarters as urban neighborhood with the developed cultural cluster (Binns 2009), the use of cultural heritage for urban development (Gunay 2009). Even the case of the private cultural project of urban regeneration has been investigated in this framework (Vivant 2009).

2.1.5. Time and urban space

Considering the time category, it is possible to say that its influence on the urban is articulated through the variety of city appearances. The physical look of each city is defined by its architectural styles, different houses and building groups, by shapes, forms and designs, by planned and chaotic elements. All of them provide variety and diversity in the city and in its culture, delivering the time spirit and the historical level of city development. Through the time culture stores and diffuses values and attitudes, habits and patterns; some of which can be transformed by the time, others stay permanent for a long period. In this way culture influences the city and also transforms it into different modes. It is possible to talk about the old-mode or the new-mode city, traditional or modern, archaic or contemporary.

Sheller and Urry (2004) argue that in the modern city the presence of automobiles at the streets as well as in families strongly changes the city life and the urban lifestyle, social activities and leisure time, playing with the time dimension and giving new opportunities for car-owners in the city. The authors argue that a car offers the certain freedom and flexibility to cooperate with time, space, speed and distances, to participate in several social activities depended on the time and space categories. On the other hand, it is obvious that the cars structure our time and social spaces forcing us to follow rules and principles. The cars require roads, traffic organization, infrastructure and facilities; they produce air pollution and traffic jams. Nevertheless, the presence of cars, firstly, structures spaces and creates connections and disconnections; secondly, transforms social practices and behavioral modes; thirdly, divides and coordinates simultaneously people with and without cars.

2.1.6. The city in gender

The city as well as the urban space can be organized through the gender dimension signified through social patterns on the different levels of the society's development. It provides access to several public spaces, organizes such spaces concerning behavioral practices (e.g. shopping malls areas, the case of *flâneuse*), and defines social roles and statuses. The megacity asks for definite types of men and women defined by the characteristics at the physical as well as social, educational, material, or cultural basis. In

other words, the big city produces certain fashion of men and women living there. Thereby, the city as a structure is supposed to obtain and maintain borders in order to filter and to frame social processes, human's behavior and social practices in it.

Spaces are gendered, according to Gottdiener and Budd, they represent masculine or feminine territories and symbolize activities, spaces of domination, power relations, behavioral models and creating social environment (2005). This phenomenon defines urban spaces, for instance, the presence of shopping areas (associated usually with females) and bars and sport studios (associated usually with males). However, through changing social status and obtaining different rights for women, it becomes possible to transform the spaces, especially to recreate traditionally male spaces appropriately also to women.

Sophie Watson suggests that urban development clearly represents usual assumptions concerned the male and female spaces as, for example, working and living areas, transport system, location of shopping zones, and other services (2002). The author claims that the whole organization of the city infrastructure and facilities place women as housewives that occupied with house and children, and men as workers that aim to earn money. Such a space organization leads to the definite male and female roles expected from society.

Bondi and Christie investigate the gender identities as a social differentiation type in the contemporary conditions of city changes (2000). Due to the economic and technical city development, transformations in social relations and culture, and urban redevelopment, the gender identities also influence the physical and social spaces' organization and distribution. The scholars argue that the gender identity is understood as a social practice applied in a city and is articulated in the labor division, power relations, incomes, and the city growth. It structures the social life of men and women in different ways.

The idea of the gender influence on the city structuring is shared also by Daphne Spain who argues that new opportunities appeared for women in the modern world, especially in the employment and labor sectors, created the new organization of urban spaces (2011). The new facilities that are offered for women in society and in the city particularly are connected to social demands and attitudes, transformations of traditional comprehension of family, household and childcare, labor division, and carrier aims. It provides new leisure and entertainment activities principally for the modern women.

Doreen Massey (2004) offers the idea that even our comprehension and accepting of spaces and places are gendered. It depends on different cultures and constructs our

competency and reflection of the gender. The scholar connects the new processes occurred at the labor market through opening new job positions with gendering the jobs caused by certain gendered factor (difference in salaries for men and women, difference in social statuses and family responsibilities for women). The reasons Massey finds in several economic, cultural, and social attitudes, managing the positions of women in society and gender relations in general.

The process of globalization provides a great deal of opportunities and reduces the geographical borders that lead to the gendered migration phenomenon. According to Wonders and Michalowski (2001), people tend to migrate that is determined mostly by the differences in gender and economic status. In other words, the low-class men and women usually migrate to big cities in order to earn some money due to variety of offers for the non-qualified or low-qualified jobs. On the other side, the upper-class citizens travel around the world in order to gain certain experience and find new entertainment offers. Thus, the scientists investigate the sex industry presented in concrete cities of Amsterdam and Havana where the low-class women often receive job offers and the upper-class men often demand such a service. Moreover, this phenomenon is considered through the framework of the tourism industry institution, the labor markets, the sex industry, and the law and policies. So the gender segregation is also quite clear and directly represented in the dimensions of local and global.

2.1.7. The city and symbolic system

The cities can be understood as symbolic systems operating with symbols that are part of the past and the present simultaneously. With the help of these symbols such a system maintains social history and provides identities (Meschiari 2009). The development of industries and market economies claims to support the cultural sector due to the high-speed expansion of the urban culture. Thus, culture interacts with different spheres of human life providing symbolic meanings, creating new media resources, and reflecting the city images through the urban representations. In this way several cultural objects can signify the ideas in the social context of a city.

The city is under the influence of changes that can be conveyed, firstly, in city and spatial restructuring. A city expands, for example, and enhances its size, new districts and urban areas emerge, old ones disappear or are reorganized, which in general can be called an urban redevelopment. Moreover, the relations between the city center and the suburbs due to spatial transformation and shifting city map are changed, too. The urban heritage is

transformed or restructured as well as by the new possibilities of its use according to different cultural, economic, or architectural reasons; the new image or a vision of a city can be created.

This fact automatically provides changes in the population characteristics of certain areas as occupation, age, profit rate, social and cultural statuses. City attracts tourists, investments, industries, or cultural sector, creates new job offers, entertainment areas. In turn, all of these reestablishments produce the new option for the use of the symbolic capital of a city, for instance, to reorganize loft spaces, to invest in public arts, to find old areas for new activities. Consequently, the relations between culture and power through the work of the symbolic economy on the urban development can be created (Miles, Miles 2004). Here it is possible to consider the cultural consumption as an instrument for urban regeneration and city promotion where the main currency for urban changes is defined as the cultural capital of a city.

According to Zukin (1995), culture in the city forms cultural landscape that produces different consumer goods related to culture. City is also considered itself as a product of consumption under the cultural influence caused by attracting attention to the economic and cultural development, investments in different sectors, establishment of new markets, and providing urban lifestyles (Madgin 2009). According to Urry, places in the city are the spaces for consumption that provide goods and services as well as the conditions for purchasing (Urry 2002).

2.1.8. The city and postmodern research

The new wave of urban studies in the postmodernity is characterized by the focus change to the contemporary problems and by appearance of cooperated with them city narratives. In such conditions one of the research accents is given to the different changes, occurring in the cities, which instantly leads to the transformation of its functioning, to the appearance of new social groups, social categories, and social problems.

In his research about the postmodern cities Edward Soja (2002) offers six types of the “postmetropolis” understood as discourses appeared under the new urbanization processes in the transitive postmodern time. The first one, called “flexcity”, is based on the restructuring processes of industrialization and continuing urbanization with the focus on production and flexibility. The second one is called “cosmopolis” and oriented to the economic, cultural, labor globalization and glocalisation processes by forming the global cities. The third

discourse, “exopolis”, is concentrated on the growth and expansion of old and new city areas with the accent on suburbs as part of a city structure and transformations in the inner and outer cities. The fourth discourse’s name is “metropolarities”, which reveals to the construction of new inequalities and polarities based on the income level, ethnicity, and social stratification. The fifth discourse is called “carceral archipelagos” and describes a fortified city, managed by the high technology space control, which appeared by the interaction of money and state. The last discourse presents a “simcity”, a simulation and creation of the hyperreality and cyberspace, simulating also the “urbanism as a way of life”.

Loic Wacquant claims that in the contemporary circumstances of big cities with its rapid economic and scientific development, with the growth of technological production and the establishment of new social-economic processes there is a new way of urban advanced marginality appeared where poverty is produced by the city conditions (2000). The scholar argues that this new category of contemporary urban marginality reflects social, economic, moral, political, and ethnical problems. Moreover, it adds some important meaning to the big city image with its homeless and poor people, a high rate of crime, different addictions, deindustrialization, and plenty of unemployed, ghetto districts, and racial conflicts.

The high rate of very rich people and, at the same time, of very poor people produces a strong form of social inequality. The changes in the economic relations as automatization, high rate of concurrence by the various qualifications of workers, changes in salaries and working hours system are insecure regarding any social and economic guarantees. The institute of the state produces different administrative regulations and restrictions in order to provide this new marginality in the cities. Finally, spatial transformation in the big cities is articulated in the concentration and even isolation of the marginal zones, uncontrolled by the state with its own rules, collected low-class unsecured social groups. It transforms social relationships and leads to the production of social distances in communication. Wacquant wonders whether such processes lead to ghettoisation as well as discrimination and segregation of social and ethnic groups or abovementioned problems appear due to the lack of organizational, administrative, adjusted economic, political, and cultural clusters in the megacities.

The scholars Ash Amin and Nigel Thrift claim that contemporary city is a too complex phenomenon that cannot be defined only by its geographical location and borders as well as economic activities (2002). The city is changing by its structure, significance, enlarging transitivity and communication processes. Thereby, in order to analyze the city, it is

necessary to provide a new conceptual view on it. It is possible to start with a spatial formation of a city where different social processes through social practices occur and produce the representations of social objects and individuals. Our knowledge and associations of a concrete city bring the input for the analysis.

Thus, they provide an approach that, firstly, considers the city with the help of three metaphors following the concepts of the everyday life practices. Secondly, the scholars reanalyze these metaphors in the conditions of the city mobility and the contexts of its everyday practices. The former is a part of the traditional view of urbanism where the latter offers new scope of the city analysis through the framework of social institutions and the distanced city lifestyles. Amin and Thrift start from the point that the city has been usually considered as an organism, complete integrated system, which provided certain space frames, city lifestyle, level of progress and development, social and spatial segregation, and positioning of the urban concerned the rural. Nevertheless, contemporary cities extended this definition, they are more mobile, transitive and in social and spatial dynamics. Cities obtain new social classes, occupations, economic activities as well as new cultural and ethnical components. In order to catch and fix current processes in the city, there have been three metaphors for the analysis proposed:

- i) the metaphor of transitivity that is articulated through the practice of the flaneur;
- ii) the metaphor of the daily rhythms that leads to the rhythm analysis of the city;
- iii) the metaphor of the footprint effects that signifies the urban marks.

The first metaphor provides temporal and spatial openness of the city, conveyed in possible kind of mixtures and impressions. City porosity and transitivity show its possibility to create new forms and change itself by cooperation and interconnection. Transitivity can be found in the collaboration of different architectural styles in the city, in the interaction of various economic patterns, in the communication of different professions. In order to fix these processes, it is necessary to use the Benjamin's concept of the flaneur (Caygill 1998) and try to reflect the city through impressions and emotions by contemplation of it. But the viewpoint of the flaneur is always defined by the male position and also not necessarily provides through the city observation true comprehension of the transitivity as a phenomenon.

Concerning the second metaphor, Amin and Thrift refer to the investigations of everyday life by H.Lefevre (1996) who appeals to the rhythms of the city, which could be

obvious or hidden, they are the marking points under which the city is ordered and regulated. Different regulation systems as the shop working hours, traffic rules, transport system, touristic routes, provide an order in the city and set several temporalities. The scholars give special attention to the investigations of the night-time activities. Firstly, it provides behavioral patterns and stereotypes about the night life. Secondly, part of the daytime activities with the development of the industrial city comes to the nighttime. Moreover, the domestic sphere is interconnected to the city activities and obtains its own rhythms.

The city footprints, as a third metaphor, present the city comprehension through its porosity as a compilation of previous, ongoing, and future networks and communications. So the space can be transformed under the influence of different city footprints, articulated in architecture, culture, history, urban planning, and transport routes. Thus, the city is presented as an organized system of networking that, at the same time, unites and differentiates various places. Everything can become a sign, or a mark describing and naming the city space, so the meaning and comprehension depend on the people who read them.

The authors argue that the city requires more attention in the analysis concerning its limitative structures and institutions as well as the influence of the technical and technological development and the input in the city lifestyle. Moreover, the interconnection of the global and local in the city has not been fully analyzed yet. Amin and Thrift argue that the city rhythms obtain the logic to occur somewhere, organized by certain structures in the contradiction with the Simmel's concept of the rapid changes (Simmel 1980) of the city impressions and events. The city even provides mechanisms of regulations that based on the spatial organization patterns, governmental attitudes, and planning projects.

Moreover, there is one more argument to the point that a city cannot be considered as an organism, as a comprehensive system anymore. There are several facts as, for instance, the money domination as a source of valuing and expressions, the commodities diffusion as the culture of things, the time acceleration, and the increasing importance of the mass media. By the influence of these factors social relations in society are transformed, and it is possible to talk about new types of communities inside the city that based on different grounds, not typical before.

2.1.9. Culture and urban

The cultural dimension in the city and urban research can be presented by the variety of topics cause its interplay reflects different social processes, changes of social values and

behavioral patterns, social structure system, and cultural capital of city in general and of the urbanites particularly. Lewis Mumford, one of the scholars of the Chicago school, offers to pay attention by analyzing the city not to its physical structure, or geographical characteristics but to its social and cultural dimensions (2004). A size, a density, and economic resources of cities are less important than the interconnections, combinations, and cooperation occurring in cities, by which common behavioral patterns and common physical spaces and also all innovations are formed.

A powerful city obtains and transfers the cultural heritage, which reflects on the collective life, on the community, governs the behavior of citizens and forms its social basis. The architectural component of a city signifies city civilization and culture, the interconnection between human beings, the space, and the environment. The city for the scholar works as a mechanism of the cultural and symbolic transfer between cultures, civilizations, and human beings; it signifies the concentration of social relationships. According to Mumford, all types of social relations are organized in group as families, neighborhoods, or target association with its own structured spaces and locations.

The author in the work “The culture of cities” analyzes the cities types in the different epochs from the Middle Ages to the XIX-th century, describing each city type concerning its economic, political, ideological components as well as the key actors and mechanisms of functioning (Mumford 1938). The scholar defines the main principle of the urban culture in the XIX-th century called “the minimum of life”. It means that everything concerned the city life is reduced to the certain minimum by which Mumford denotes the degradation of the life quality. The scholar also underpins the negative influence of the city’s growth, industrialization, and the developed technical component of the city life. It becomes a regulative factor managing human beings lives and destroys social processes. Special attention is given to the fact that even the translation of cultural heritage occurs through the technical tools, which are for that destructive.

Cultural capital of a city reflects social relationships, collects cultural experiences, is involved in the everyday social practices and can be easily recognized and accepted by society. Cultural capital of the city can be presented by the cultural heritage items as houses, parks, historical areas, and cultural institutions as museums, theatres, art-galleries. By obtaining the city constructs its own image and social status, attracting tourists, investments, attention from the media and celebrities where these cultural spaces perform the dominant contemporary culture. Thus, the cultural capital is transformed by the advertisement and

marketing to the economic capital of the city. In other words, concrete cultural spaces can deliver real profits to the city by its promotion.

Nevertheless, Ursic claims, for example, that the spaces of subculture also represent the cultural capital and can participate in the construction of the city image, even if the subcultures present not the dominant cultural wave and are not much supported financially and by the media (2009). Thus, the subcultural capital participates in the process of gentrification, the urban redevelopment, and revitalization by involving its non-dominant lifestyle, artistic components, and behavioral patterns in certain areas in the city.

Different subcultures participate in the formation of the city image and influence its development and regeneration. Particularly, events representing different cultures or subcultures enhance the city content and usually work with the unused urban spaces by filling them with the cultural context (Lorens 2009). In some cases especially the subcultural capital (comparing to the cultural capital) emphasizes the urban culture and creates the city image (Ursic 2009). The processes of imitation and differentiation, considered in the part about the fashion research, appear in this part, too. Under the influence of different cultural strategies aimed to develop, regenerate, improve, or re-construct the city it integrates various images and representations, unifying or separating the urbanites.

Moreover, many of the subcultural dimensions are connected to the cultural and creative industries as concentration and cooperation of the cultural capital and a way of urban regeneration (Florida 2005) that are based on such subcultural spaces and improve, develop, and promote them by their activities. Cultural industries refer to the post-industrial economic and to the big cities obtaining conditions to provide them. Cultural industries involve different people with various cultural capital and transfer concrete aesthetic values through the cultural objects by urban spaces. The cultural diversity influences the work of the cultural and creative industries, which reflects on the spatial organization of the city culture.

One important issue is that through the cultural capital and the cultural industries a city can participate in the process of urban competition in order to obtain different kind of support for its improvement. Furthermore, the cultural capital provides different strategies of the city development (Suciu 2009). On the other side, culture performs the city identity, more symbolic component articulating everyday life of citizens by which the city can be recognized and popularized.

Raymond Williams claims that the modern culture and its trendy development are possible only in the conditions of metropolises, the big cities with the high level of developed technological and cultural areas (2004). In this context the issue of the global city and the global culture appears and there the general process of globalization plays the main role: “Globalization refers to the increased interdependence of the world’s economies shown by the circulation of information, money, people and goods across national boundaries” (Gottdiener, Budd 2005, p. 44).

The global cities appear in the world of globalization and characterized by the well-developed economy, variety of business structures, working on the multinational level and controlling financial system. By the economic restructuration of the world cities their urban spaces are transformed, too. The global cities are strongly interconnected, obtain special strategic role and function in the one perspective in order to support each other’s abilities. They also produce hierarchy concerned the financial opportunities and development facilities (Sassen 1991). The researcher in her book “The global city” is concentrated on the spatial, economic, and cultural development of three global cities as New York, London, and Tokyo that are involved in the global processes. Sassen argues that all of the changes in each area produce city transformations as in the space segregation, as in the economic activities, distribution of working places, and city expansion, as in the class structure and changing social relations in between each class. In such way, the global culture of the global cities can be produced, reflecting the globalization process, combining different preferences and values in one sociocultural attitude and shaping the city culture as the global city culture. Sassen emphasizes in her research the positions of economy and culture concerned the city spaces influenced by the globalization process (Sassen 2000).

John Tomlinson offers a concept of the globalized culture understood as an aggregate of the historical experience in a certain period of time in which local differences in culture are combined in one globalized characteristic that conveyed in the cultural dimension (2004). The scholar argues that the idea of the global culture as common culture for the entire world is almost idealistic and unapproachable; the globalized culture can pretend to be a solution for the contemporary critic of the globalization process today. The main example presented by Tomlinson is oriented on the Western culture as the most typical globalized culture today. The Western culture obtains cultural heritage and variety, much influences the other cultures in the world and is presented quite often as an example of culture for others in the world. Moreover, it is an authority and a source for copying and diffusing; for instance, the phenomenon of

Westernization is articulated in popular symbols and icons, particular lifestyle, design and fashion, several personal freedoms, and new European values and attitudes, scientific and cultural development. Nevertheless, Tomlinson proposes the idea that the Western culture is not the mainstream anymore caused exactly by the globalization process where the access to other cultural paradigms is possible, too.

On the other side, Sharon Zukin argues that in the modern times the role of culture has been changed and the phenomenon of multiculturalism participates in many social processes, connecting different cultures and ethnicities, providing cultural patterns through the different layers, defining the level of tolerance and interconnections (1995). Even in the consumption process and applied to the city spaces, culture plays an organizational role. In these conditions the role of the cultural capital and the symbolic economy as well as the cultural and creative industries substantially increases overall.

By maintaining memories of the past, articulated in the cultural heritage, architecture, design, and urban planning, culture denotes the spaces in the city. It develops the cultural economics by supporting such industries as fashion, design, tourism, or art. Zukin argues that the city image, its visual look, and its perception, how it can be comprehended, depend on how culture can construct it in every certain case. Placing the cultural or creative industry, culture distributes labels in the city spaces by generating and dispersing the cultural capital in the urbanity. Thus, as far as culture is a multiple phenomenon in the modern times, it transforms and changes the city spaces according to its diversity levels. In other words, culture simultaneously produces consumer goods and cultural symbols that are the part of the cultural industry.

The view on the urban culture through the citizens' interactions, their behavioral models in the dynamics, resulting changes and transformations, opens a new perspective in studying city and culture (Eckardt, Nyström 2009). Thereby, cultural differences and cultural heterogeneity are interconnected to different citizens and their different cultural background and various demands. The accent on many urban cultures in a city is given in order to highlight the variety and cultural differences that influence and form the city from inside.

Moreover, the city and urban life are connected to culture through the media resources. There are the studies about the opportunities of music (Botta 2009) as well as cinema (Blackledge 2010; Caldwell 2000), literature (Akbur 2000; Donald 2000; Johnson 2002), and photography to create a comprehension of concrete spaces and city as a concept by

giving textual, visual, or aural descriptions as well as to signify city identity and authenticity. Bounded on the aforementioned dimensions, the city representation and urban experience can be expressed. Furthermore, the city images can be changed and reestablished by the media impact, also simplified, stereotyped, and labeled cause of the mass media. For instance, Botta claims that the representations can deliver not only visual images (2009). Popular music by representing the city offers certain social practices, working places for its creation, lifestyle, and behavioral patterns, communication technologies, and regeneration strategies.

2.2. Fashion context in urban research

The abovementioned assumption about the connection between city and fashion is presented in the research area by variety of cases based on different ideas about the urban concept and the comprehension of glamour. There is also a paradigm under which the city as a geographical area as well as a social institution can be researched in the framework of fashion as clothing and as a social phenomenon.

In these conditions the city as a geographical area from the fashion perspective can be investigated concerning the diffusion of brands worldwide by the globalization process. Furthermore, certain spatial studies of the fashion geography and cartography (globalized and localized fashion areas) are possible. Moreover, the world fashion capitals can be presented as the objects of investigation concerned its outer and inner processes, development and establishment specifics, influences and reorganizations through spaces and fashion issues.

The city as a social institution through the fashion framework produces specific regulations, behavioral patterns, interaction models that influence the citizens as consumers. It also creates urban fashion lifestyles and urban fashion culture framing the spaces of big cities in the concept of the fashion paradigm.

As David Gilbert denotes, the idea of fashion today is strongly connected to the globalization process and, based on the concept of space, understood as the “globalized, borderless fashion” (2000, p.7). The globalization of brands leads to different processes on the global and local levels, for instance, development and cooperation of fashion agglomerations, popularization of web-consumerism, rearticulating of networking processes, and creation of new social institutions in fashion. This idea is actively supported by many fashion designers

and the media who promote the issue of global branding and global market that covers borderless consumer spaces all over the world.

Gilbert outlines that the fashion context in the urban studies can be presented by variety of spatial/territorial studies on fashion, for instance, the research of particular brands geographies, from the local to global names, and the general cartography of fashion, the specialties of several regional designs as well as the stylistic conventions of definite urban areas. On the other hand, the fashion dimension in the urban research can be found in the investigation of brands and shops networks that localized in the big cities as well as the locations of the flagship shops in the megacities that produce the fashion's symbolic order in world cities. Finally, the spatial disposition of consumer activities (e.g. purchasing in brand shops, in outlets, through catalogues, on the internet) becomes a part of the abovementioned research dimensions. Gilbert denotes the ambivalent character of the presence of flagship shops in the megacities by constructing the brand geography through the world fashion cities and, at the same time, influencing the world cities image obtaining certain labels. This fact leads to the consideration of a city as an independent fashion object, too.

Concerning cities as fashion centers, Gilbert suggests that the presence of fashion brands in a city not only creates assimilation of a city and existed brands (especially with the fashion world cities as Paris, Milan, New York). It also supports its social status, manages price segments at the market, attracts the media attention and promotion and, finally, proves the chances of a city to become a fashion consumption center. Attention has been given to the transformation and performance of urban spaces of concrete cities through the presence, development, and influence of the fashion structures where "fashion was displayed, watched, imitated and transformed" (Gilbert 2000, p.12).

There are several world fashion cities accepted by the majority as the fashion capitals, so everything that comes from them, automatically accepted as new, trendy and as the must-have things. In order to receive and preserve the status of the world fashion capitals, the cities must supply conditions and develop them permanently. The economic and financial situations of the urban area are connected to the development of the fashion industry but usually work separately (Gilbert 2000). Different social and cultural processes, changes and transformations influence this fashion status. Gilbert emphasizes that the Simmel's trickle-down theory started to cover not only the social sphere but also spaces. The places and areas become important to construct own social status (the great influence of living in megacities, for example).

In the connection between city and fashion it is necessary to discuss, firstly, Paris as the world fashion center, as a place of birth of fashion. Haute couture as the high-class luxury system of garments and prêt-a-porter as its ready-made cheaper imitations have been recognized exactly in Paris. In this city in 1857-1858 the first fashion house has been established by Charles-Frederic Worth who also modernized the process of fashion creation and performance to consumers. After Worth plenty of designers opened their own fashion houses in Paris and further worldwide; certain fashion regulating institutions have been established in France that meant the great impact of the fashion industry on the French economic sector and trade (Lipovetsky 1994). Moreover, the regular fashion shows, very special, important and meaningful for designers, have been organized also in Paris. From these shows the buyers from all over the world catch and buy current fashion Parisian trends and diffuse and sell them further. Last but not least, the great emblem of fashion and style, Coco Chanel lived and created in the French capital.

Gilles Lipovetsky argues that fashion in its “golden age” in Paris was, at the same time, very centralized but also gave an impulse to the entire world to adopt and to diffuse trends that brought to the country the name of the fashion’s place of birth. The scholar notices that the main fashion revolution occurred with the French designers in Paris. Paul Poiret suppressed the corset and Coco Chanel took away from the women look all kind of pretentiously details and let women wear the male pants. These great changes influenced not only social role of women, but also their lifestyles, everyday activities placed in different spaces. Lipovetsky names the Parisian haute couture as “a laboratory for the creation of novelty, a global pole of attraction and the focus of imitation for both manufacturing and small-scale dress-making” (Lipovetsky 1994, p.88).

The first female ready-to-wear shop has been established also in Paris in 1957. Pierre Cardin performed the first independent ready-to-wear collection that did not adapt the haute couture trends; Cardin also opened the complete department of it in Paris in 1963. At the same time, Lipovetsky underpins that in the contemporary conditions the rapid development of prêt-a-porter as the fashion industry development brought several changes on the cartography of the world fashion. Thus, the fashion houses of the ready-to-wear started to appear in different megacities in USA and Europe, creating new trends and styles, attracting attention of the media and fashion followers by changing traditions, by new approach to fashion look, to understanding of the latest trends and the fashion production process.

The appearance of labels as the worldwide known fashion signs is connected mostly to the ready-to-wear fashion, which diffuse its local popularity in the global context. The development of various advertisements and the fashion media significantly participated in this process. This pluralism of labels, known by masses and obtaining kind of prestige, forced to change the haute couture system and influenced the geographical fashion locations. Pluralism of fashion provides pluralism of styles inspired by different cultures and subcultures worldwide, which in turn provokes a reduction of differences in the social statuses and social roles; the mixture of styles deletes fixed borders in the social hierarchy.

The city and fashion are much connected through the consumption and consumer society. Miles and Miles (2004) propose an idea that consumption in a city is not just an economic but more a cultural process, influencing historical establishment of a city. Consumer practices and opportunities to consume, represented primarily by shopping centers and influenced by the globalization process, define the urban practices and the citizens' interactions in a city. Moreover, the comprehension of time and space is also influenced by consumer society and the consumer practices in a city. Furthermore, while providing variety of consumer offers and places for consumption, the city is involved by the consumer culture to the citizen identity's construction.

Finally, consumer practices influence citizens in the way how they construct and settle the urban life and the urban lifestyle, as Miles denotes (1998). The scholar provides for the analysis several concerns relating to consumer society and consuming cities, for instance, the influential historical development of consumer practices, the problem of access to consumer goods by different social groups, the globalization process in constructing the city individuality, and the global consumption influence as well as standardization of consumer practices in cities worldwide. One of the important ideas here is that citizens as consumers construct variety of meanings dispersed at the city maps. The author emphasizes the paradoxical nature of the urban consumption and denotes that, at the same time, it fulfills individual consumer wishes but also controls by setting structural frameworks the character of the regular urban life processes.

Usually big cities are expected to obtain various opportunities for different demands and supplies by shopping centers, boutiques, flea markets. The scholar Dieter Hassenpflug argues that in the contemporary conditions – where people live in “regionalized spaces that are neither urban nor rural” (Hassenpflug 2003, p. 41) - the difference between urban and rural is less clear and the consumer as well as other facilities can be provided on the same

level in the city center and in the suburbs. Thus, the concept of the urban consumption that characterizes the megacities in some points fails. The scholar claims that consumer society produces certain fake urban spaces as inner areas of shopping malls, imitating a concrete design or a city, for example fake installations of the European capitals in Las Vegas. These areas are physical and available to approach but are not connected to the concrete real space, place, and location.

One specific topic concerned fashion (and consumption) in urban is the establishment and the rapid development of the shopping malls phenomenon as an out-of-city location presenting global brands on the specially created consumer area. This type of the consumer space transforms traditional comprehension not only of the shopping process but also of the city center consumption and entertainment zone. Additionally, it changes in general the urban experience of consumption.

The phenomenon of shopping malls can be interesting for its ability to place and cooperate in one certain areas variety of shops and department stores, entertainments as restaurants, cafes, cinemas, bowling, and different services as parking, laundry, or baby-sitting. Obviously such a shopping center creates its own world that is full-equipped with everything that different consumer groups can demand, with the well-organized and determined, separated and standardized as well as controlled areas for each kind of activities.

In her research about famous shopping malls Margaret Crawford (2004) explains the principles of work and spatial organization, sale strategies, profit rates, and rules of size and scales of malls. The author denotes that shopping malls vary in design, amount of brands presented, variety of services and activities provided but all of them obtain one goal - endlessly to motivate citizens to consume. Crawford emphasizes the specific of a shopping mall being a theme-park that presents through design and decorations historical, cultural, geographical vision of consumer area, attracting citizens, tourists, and investments. The idea of simulation or simulacra can be developed.

By creation or performance of an ideal space for consuming and entertainment shopping centers present an ideal simulation, replacing reality by the artificial consuming world. The city is constructed with the help of shopping malls and organized around consumerism and supplying demands, providing the consumer culture attached. Furthermore, huge shopping malls are usually placed in the suburbs, which bring to this area, instead of human density lack, the social focus and public attention, provides safety and required

activities usual for the downtown area. On the other hand, the usually crowded downtown obtains the meaning of rural suburbs through the development of suburban shopping malls.

Lizabeth Cohen in her research investigates the historical establishment of shopping malls area in the USA due to the suburbs transformation from the place for living to the place for working, too (1996). Due to the city growth its structure and organizational scheme are changed as well, developing the consumer marketplaces. Restructuration of the shopping area from the city downtown to the suburbs, nearby the main highways, which are approachable mostly by cars, produces a new competency of the public consumer space and the image of a citizen in modern society. Additionally, it forms new consumer practices and patterns, for instance, by prolonged opening hours, certain locations, variety of services and goods. The main idea in the development of shopping areas is to combine the consumer and entertainment facilities at the same place, reconstructing consumer behavior and placing it in the one urban consumption zone. In order to achieve this goal, also to attract citizens, and to receive more profits, it is necessary to provide the great variety of garments as well as a high quality of them, safety guarantees, parking places and transfer opportunities, comfortable conditions of the inside area. But this type of consumer area supposes the exclusion of marginal social groups, with low income, so expects social classes with certain profits and status, providing disintegration and hierarchy.

Cohen argues that establishment of the suburban shopping centers produced not only the commercialization of public space through the market segmentation and privatized spaces. It provided the feminization of shopping space by fulfilling usual women's demands for consumption with the variety of shops and goods, easy parking facilities, children entertainments, and special fashion events. The author outlined that the shopping mall "created the equivalent of a downtown district dedicated primarily to female-orchestrated consumption" (Cohen 1996, p. 1072).

Sharon Zukin considers the shopping process as a great attraction and an important attribute of a city producing some spaces of the commercial culture as markets, department stores, shopping malls (1995). All of them refer to the public culture and are sufficiently investigated by scholars concerned its functions, its social and economic roles for a city and citizens, behavioral models, spatial organization, technological development, and the variety of consumer garments presented. Zukin argues that contemporary shopping malls provide the social identity to visitors and help to avoid an isolation and loneliness, becoming a part of the

consumer community, by a high concentration of people, shops, services, and entertainment facilities.

Furthermore, Steven Miles considers the shopping mall area as being in the middle between the public and private spaces and, as a result, quite often occupied by the youth independent from the lifestyles patterns (2003). In contemporary society the influence of subcultural segregation leaves a free space only in such transitive shopping centers. Shopping areas might be defined as important fashion places in a city. Miles and Miles (2004) explain the difference between arcades as city-center expensive shopping areas and shopping malls as suburban, out-of-city mass-market stores. Both represent new spaces for the urban consumption that construct consumer experience.

The idea of branding is connected to the consumption theory and can be also used for the expressing fashion relation to the cities. Particularly, researchers emphasize the role of space in the branding process: “Brands are enacted and entangled in space more regularly and must be considered with space in mind to be convincing and successful” (Sonnenburg, Baker, 2013, p.9). Moreover, this approach considers an interrelation of brands and spaces as producing new connections between people and brands in the urban spaces. Last but not least, the branding process in this approach is understood not only through the marketing framework but also as a general process of specific localization. In other words, branding prescribes the definition and characteristics of space.

Branding process can address as corporate brands as well as geographical places by the use of the management models related to the place branding (Balakrishnan, Kerr 2013). In some cases the destination point, especially in tourism, can also be branded by the use of signs and symbolic meanings (Specht 2013). Architecture in such a branding process creates signs and symbols and help to differentiate the unknown and familiar places in a city. Moreover, the destination branding in the tourism context can be presented as a marketing technology including stakeholders, image creation and control as well as the demands and supplies analysis (Gronau, Adjouri 2013).

The rapid growth and the progressive city development as well as the urban regeneration process produce new urban lifestyles with its behavioral models, social patterns, and social values. An appearance of new urban lifestyle changes the city activities: the main accent is given now to the consumption and the leisure placed in a city. The city lives not only at the day-time but also at the night by creation and establishment of new services in the

entertainment sector, by prolongation of opening hours, by changes in the infrastructure (traffic, transport system, streets illumination, advertisement boards).

The night-life of a big city supposes mostly entertaining activities that are often connected to the alcohol consumption. It also can produce violence and disorders in such areas claiming for attention not only the police but the governmental structures. The night-time activities and appropriate infrastructure become one of the features of the modern urban city. In these transformations some scholars find several political and economic issues (Hobbs et al., 2005). On the one hand, the development of the night-time infrastructure asks for the financial support and attracts the outside capital. On the other hand, the night-time consumption, mostly of alcohol and additionally fast-food services and taxi driving, provides good profits to the city. It produces working places and asks for certain professionals as well as support tourism and real estate sectors. Hence, the night-time economy seeks for some governmental regulations and restrictive patterns. All of these processes lead to the creation and development of the 24-hour city with own rules and behavioral models appropriated to this life rhythmus, which are promoted by the political and economic spheres as well as by the cultural consumption and the entertainment industries.

The night life of a city creates new urban spaces as well as activities and social practices. Night life with its activities defines a place as a part of the big city, megapolis. According to Gottdiener and Budd, illumination in the big cities symbolizes the consuming process and socialization providing the enlargement of activities and practices possible at the night time (Gottdiener, Budd 2005). They also claim that the 24-hour city appeared by the industrial development and the growth of the entertainment area, providing the relation between time and space concerned the consumption without limits and borders. Due to the appearance of the night-time city life, the work as well as the leisure activities transformed and became function cooperated.

The other group of scholars considers the phenomenon of urban drinking that influences the political, economic, cultural processes as well as the spatial organization of modern post-industrial society (Jayne et al., 2006). The scholars claim the presence of the alcohol issue as a key factor in different kind of research about the night-time culture, urbanization, restructuring of urban spaces, subcultures and lifestyles, even gender studies and identity cases.

From their side the scholars propose an idea to consider urban drinking concerned its specific location on different levels that produce urban social practices and the urban culture. After the historical investigation they even claim that urban drinking varies depending on a social class group, the type of a drink and a place to drink respectively, concomitant social practices. The development of consumer society in the globalized world supported services and symbolic economy as well as the entertainment and leisure areas that led to the urban drinking practice. The urban drinking process is considered among scientists, at the same time, as a destructive uncontrolled practice leading to disorder, uncivilized behavior, and even crime, but also as a socially organized activity provided by the government.

2.3. Cultural geography approach in researching cities: theoretical considerations for the dissertation

Culture and city are involved in discourses that empower their interrelations and influences. The cultural approach to cities considers urban problems of today and creates perspectives for the future urban development and the future urban discourses. Furthermore, considering the interconnection between city and fashion, it is possible to approach a city from the perspective of consumption as a part of the cultural system. Thus, city can be understood as a space for consumption (Miles 2010) where the individuals by acting as consumers signify their identity, social attitudes, values, and cultural norms. Additionally, in the modern conditions cities have been reconsidered as such consumption spaces from the perspective of shopping, tourism, entertainment, cultural sector, and services. Depending on the context, city interacts with individuals with the help of the consumer practices and consumer goods, consumer standards, and its visual embodiment in the urban infrastructure and services.

Experience as a common category for culture and consumption can be subscribed to a city as well as a consequence of demands, supplies and identification with an urban place. Image of a place or of a city plays an important role for consumers-citizens; they relate their experience and expectations of a place with the existing images. In some cases these images are constructed as representations in different contexts to emphasize an urban place from different perspectives.

On the other side, the phenomenon of fashion is also connected and interrelated to the cultural field. This fact provides much more perspectives in the further research for finding common points between cities and fashion.

Among all abovementioned approaches the research interest for this dissertation is focused on the cultural geography concept. It considers the notion of space as not only in its geographical meaning and material reality but more as the cultural and symbolic reality. The accent is given to the interconnection and influence between material space and sociocultural reality that leads to the re-conceptualization and re-consideration of the notion of space (Lossau 2014). The important question relates to the social and cultural practices of constructing spatial meanings that result in the production and re-production of spaces with meanings.

One of the important ideas in cultural geography refers to the communication and the everyday practices as constructing elements of the meanings of spaces. In this relation the fashion representations of cities can be also considered as regulating the meanings of city spaces by communicating signs and symbols through the media resources. Language in this case plays a significant role by constructing and representing the images of spaces (Lossau 2009).

As Jon Anderson notes (2015), cultural geography is very connected to a context, abstract or concrete. The context influences as geographical areas and physical places as well as socially constructed abstract spaces. The researcher emphasizes the communication context called the media space as producing effects on human activities. Moreover, cultural geography, according to Anderson, aims to investigate the interconnection between culture as a significant part of human life that produces human activities, and contexts where these activities take place. Particularly, the notion of the place connects culture and context and as a result produces meanings and identities defined by acting.

The scholar also defines the notion of traces as constituting places marks; they might be visible or invisible, reflecting, performing, time-dependent, and frequently produced. The traces mean the marks that have been produced in different places with definite meanings, due to the cultural activities, which signify the identity of acting groups. As far as traces are frequently produced, the places are in a constant change, too. In other words, traces represent the places in different contexts and refer the cultural ideas embodied. Anderson denotes that the place and trace interpretation and comprehension depend on the context and culture

differences. Moreover, traces can be produced by the human or non-human activities that leave an opportunity to consider places as continuously constructed and changed by different traces types.

Everything that is written above refers to the branch of the representational cultural geography that considers culture as in the context of human activities as obtaining power to produce symbols and meanings and being interpreted as a text. Furthermore, culture can be defined as well as the artifacts produced by human activities and interactions; lifestyle of social group or society is also a part of the cultural sector. These both dimensions of culture represent the comprehension of a place and a space, which becomes an object of research in cultural geography.

Therefore, theoretical considerations about city comprehension in this dissertation can be explained through the perspective of the cultural geography approach. This approach assists the researcher to consider the city in both significant dimensions, as a geographical area as well as a social institution. Moreover, the strong connection with the fashion phenomenon and possible interconnections between them are possible to fit to this approach, too. These considerations can be applied further, in the empirical part of the research by analyzing the empirical materials and providing the data interpretation.

Conclusion

This chapter aimed, firstly, to perform the city in its ambivalent nature as a geographical area and as social institution analyzed under the perspective of urban studies, particularly in the framework of the Chicago school of sociology. Secondly, the goal was to denote the city transformations spatially and socially that provide certain changes in the city structure, its organizational mode, development, and redevelopment processes and on the other levels of its functioning. In particular, the task was to reflect the interaction between city and fashion where the fashion was chosen as a dimension for the analysis of urban.

Cities participate in different social, economic, political, cultural and symbolic processes; on the local and global levels produce meanings that reorganize and connect various urban spaces. Thereby, there is a variety of research perspectives and theoretical frames through which it is possible to discover, analyze, and represent the city concept. The possibilities to research city as a concrete location as a well as a social institute have been

presented through the perspective to consider several important processes in the urban area and foregoing changes, influencing on the spatial, economic, political, cultural and social categories on the city. In this way every performed area of the city investigation produces several definitions and interpretation of the city concept that forms the ways for the further investigations through the presented research project.

In the framework of this dissertation it was important to analyze the fashion dimension in the urban studies, which can be presented by different topics. There have been several main aspects chosen from the perspective of the globalization process and brands diffusion, the spatial studies of the fashion worldwide and fashion locations. Moreover, the accent has been given to the cases of the fashion capitals, which bring a significant impact of the city development and the fashion industry production. As far as fashion is directly connected to the consumption process, the dimension of shopping facilities in the city has been described. Through the diffusion of the cultural and creative industries the cities are transformed. Finally, the urban lifestyles based on several fashions have been analyzed as important characteristics of the contemporary city and urban life.

Last but not least, the cultural geography approach as the most significant for this research and related to the city understating has been presented. The cultural geography combines comprehension of a city as a geographical area and social institution that affords to use this concept through the entire dissertation investigation. The importance of its approach to this study is supported by the interconnection to the comprehension of the fashion phenomenon and empirical applications to analyze the city and fashion representations.

Part II. Conceptual Approach to Representations: Methodological Framework

Chapter 3. Representation as a methodological tool in sociology

Introduction

Following and developing the discussion about the interconnection between the city and fashion, this chapter reveals the opportunities of the city and fashion to represent each other under certain conditions and particular circumstances. Several questions stay under the focus of the research attention concerning a representation notion. Particular is the question about considerations under the sociological perspective regarding the representation process. Furthermore, it is interesting to analyze, how city facilities and fashion variations function and interact in order to construct the images of each other. There will be the typical associations with fashion and the cities considered, particularly with an emphasis to its social, cultural, economic influence on the representation process.

As city can be represented through its planning structures and architecture, fashion as well can be represented through design, clothes, and fashion items. Providing parallel metaphors, it is possible to consider the meanings of the urban spaces as, for instance, downtown, business quarters, or suburbs; or the meanings of the fashion garments, accessories, or styles from the perspective of representing each other.

There are several understandings of the city structure and organization, its visual order, functional specific, social, demographic, and economic contents. Cities are described, analyzed, and presented in the literature, in the art, or in the film industry; besides, in the minds of urbanites there are the notions of a city. As Gary Bridge and Sophie Watson (2000) claim, cities indicate not only material, physical, or geographical spaces but a space of ideas and representations. The scholars argue that cities are creative and provide creativity to city dwellers, obtain and diffuse identities and through these identical patterns can be represented. Moreover, various city discourses while are represented can be formed, too.

Firstly, in this chapter it will be given a brief concept of a representation with the aim to catch the main idea of creation an object understood through the representation instruments. Secondly, it will be described and analyzed two perspectives concerning the possibilities in which fashion and fashion trends can create city representations and, in turn, in

which the cities and urban spaces can construct the representations of fashion and fashion trends. Finally, through the investigated perspectives it will be possible to define the ways and the modes of representation as well as the main ideas, messages of representations performed and developed.

In each of two perspectives it will be three models described; however, it is possible to investigate even more research cases concerning interconnections of fashion and city. Thus, in the first perspective - where fashion represents the city - it will be discussed the process of branding related to the city/country and urban spaces. In this issue the cities are branded by connecting fashion names or labels, if certain firms and brands are based or directed from concrete cities (e.g. Chanel from Paris, Ikea from Sweden, Cerutti from Italy). The branding process can touch as material spaces by locating and placing as well as symbolic urban spaces. Moreover, it reorganizes an urban order and provides accents in the diverse ways by organizing city hotspots, spaces of special attention and attraction. At the same time, by branding the city as a social institution, it can be transformed as well as related to its symbolic capital, popularity, financial facilities, business structures involved, concentration of elites and celebrities. The most obvious example is Paris as a center of fashion and the fashion culture, center of the fashion production and distribution. On the basis of some investigations it will be shown the principle of constructing representations by an instrument of branding.

In the second issue of the first perspective the city look is under the considerations, in other words, an image that characterizes the local fashion, traditional style, or an image, urban outfit that is created by the concrete city conditions. On the one hand, it will be analyzed the common comprehension of the city look and the city image. On the other hand, the content of city urbanites will be interpreted. The most interesting example comes again from France – a typical Parisian woman, “La Parisienne”, attracts attention not only of many men worldwide but of scholars. The content of the typical image from the outfit and accessories till manners, gestures, social preferences and values is a part of the scientific analysis.

The third case of representing the city through fashion is about urban garments as the fashion items connected in a way to definite places and spaces and performed as current fashion trend in the mass media. All of the garments obtain urban background and sometimes such a background becomes more important than the garment itself. Their symbolic, material, economic, cultural values provide to an item an added meaning or diffuse it worldwide. For instance, the blue jeans have been transformed from the workers uniform to a world fashion trend, moving from casual to luxury sectors.

In the same way the second perspective is constructed - the city and urban spaces represent fashion and fashion trends. In the first case an interconnection between local and global in terms of the fashion production will be analyzed. The main question is whether the fashion product obtains its origins from the place where it was technically produced or where it was symbolically created by designers and creators. The examples, starting from the national costumes to the global market and intermix of cultures and styles, show such an ambivalent nature of fashion.

The second issue denotes a problem of fashion places, the spaces, and locations where fashion is mostly concentrated. The discussion covers not only the famous fashion capitals but also certain places in the city, urban districts, areas, and urban points where fashion can be performed and defined. The stories of the world fashion capitals, which represent fashion, underpin the idea about the abilities of the cities to create different representations of fashionable issues.

Last but not least, the example of fashion events that are the focus of the third case here, which supposes several activities and happenings in the city, reflecting the fashion content of a space and constructing the representation by the use of events located there. The example of the fashion shows demonstrates the basis on that the representations start by locating the important fashion issue inside the city space and transform it in a certain way.

3.1. Sociological approach to representations

Briefly speaking about the concept of representation, it is important to denote that it means a performance, or presentation, of one object, notion, or idea through the other ones while a comprehension of something is created. In order to produce representations it is necessary to understand and decode the object; in order to represent a city it is necessary to percept and catch its urban space.

The social philosopher Michel de Certeau explores a city and an urban space from its real and imaginative perspectives, with its spatial and geographical urban orders and perceptive ways of discovering a city by its citizens (Certeau 1999). While “reading” the urban order that is constructed by the power structures, it is possible not only to interpret the visual urban texts but also to install individual social practices of recognition of a city and urban spaces. Actually, “to read the urban space as a text” means to receive and interpret

various information about the city and, in turn, to reproduce this information further, adopting, changing, and adding personal meanings and values in it.

According to Certeau, to read the city is possible only by looking distantly; in other words, a social agent can only unconsciously catch the “text” of the city, its structure and signs but cannot interpret it. In this way the representations are produced. Furthermore, the French philosopher argues that in order to be only a citizen and to receive only the city text it is necessary to explore the city as a given concept. However, the way to consider it from the distance leads to the creation of independent urban practices. This process is reflected in reading the metaphor of a “walk in the city” as an expression of exploring the city by the self-determined walking routes and social practices.

The figure of flaneur can be understood as a reading social agent in the city, an urban anthropologist trying to receive and interpret the visibility of an urban order (Lavrinec 2007). As far as the city is considered as a text to read, then it can be represented through urban planning and architecture as its urban content, creating urban practices and urban habits. Thus, it is supposed that in the same way fashion that is understood as a text to read can be represented through its design and garments produced, providing fashion practices, standards, and attitudes. Thereby, it is possible to construct a parallel in representing the meanings of concrete urban spaces (e.g. business areas, suburbs, downtown) and of fashion garments (e.g. evening dress, business look, sportswear).

Each approach to the fashion phenomenon or to the city concept creates a discourse for interpretation. With the help of social agents it is possible to perform such a discourse and create appropriate representations that involve the fashion and city dimensions. The possibilities to consider the notions of fashion and city from the sociological perspective have been properly considered in the previous chapters. This chapter will demonstrate the ways to provide the representations of the city through the fashion dimension and the representations of fashion through the city scope. It is important to repeat that fashion is still understood as clothing and as a phenomenon while the city - as an urban area and as a social institution. Thus, it will be presented how in both cases the two abovementioned notions work for representing each other concerning the duality of their meanings.

For better comprehension of the representation process there are several dimensions here defined in both presented options: in the first one, “branded city”, “city look”, and “urban garment” as types of representations of cities; and in the second one, “fashion

production”, “fashion place”, and “fashion event” as types of representations of fashion. This categorization aims to catch certain types of representations concerning:

i) general/broad illustration/content of an object, its common competency among other similar objects;

ii) particular illustration/content of an object, its specific features and symbolic meanings;

iii) an illustration/ content based on a definite detail, garment that articulates important characteristics of the represented object.

In the case of “branded city” the city and urban space’s representation is played by the firms or brands with a direct or indirect urban reference. For instance, when we say “Chanel”, we imagine Paris; this association produces the city representation that constructs the image of a city and its comprehension on the global and local levels. Through the case of “city look” different perspectives on the performance of the urbanites from certain locations are presented; the image of the citizens there forms the lifestyle. The comprehension of what exactly means the “True Brit” or the image of “La Parisienne” refers to this discussion as the typical examples. The representation of “urban garment” refers to the city comprehension through the fashion case or invention influenced the city image. The history of the American jeans popularization, for example, demonstrates such a representation structure.

In the second option the case of “fashion production” refers to the cities and mostly urban spaces that produce worldwide popular fashion garments. However, the concrete location in this point is not important: the general background of the product delivers the main message of the representation. In other words, the interconnection between local and global in the fashion production is under the focus of research. The case of “fashion place” represents the concentration of fashion in the certain locations that are performed primarily by the disposition of the fashion capitals in the world. Moreover, definite urban locations inside the cities produce fashion placement. In the third case of “fashion events” it is possible to talk about the role of fashion activities and happenings, for instance, fashion shows that are located in the diverse fashion cities and that produce representations of the fashion trends with the help of show placement.

3.2. Representation of cities and urban spaces through fashion and fashion trends

3.2.1. Branded city

The first case called “branded city” performs a metaphor concerning the process of branding an urban space. The representations are constructed through the references to fashion names and add to the symbolic capital of the city the fashion dimension and symbolic value of the fashion capital. The cooperation of brands obtains incorporated fashion tendencies; thus, the characteristics of the fashion trends are extrapolated in a definite way to the cities, which are represented, and by this the authenticity of a place is created.

Briefly speaking, a brand refers to an image of a product or service at the market through its characteristics, features, and beliefs, which are performed by creators with a certain message (promise, expectation, or added value). Avoiding the strong influence of the marketing theory, it is sufficient to say that in this particular case the city is branded by fashion with the help of added meanings that are provided by the fashion trends and the fashion phenomenon. In other words, it is supposed that the meanings and symbolic values obtained by fashion in the branding process can switch to the city notion.

Fashion brands usually refer to fashion garments, designers, the firms’ names, trends as well as to boutiques and fashion stores, various shopping areas connected to a brand. They also present the constructed image or illustration of a certain style, symbolic value, semantic code that is covered by material components. By the use of the branding process concerning the city area it is possible to claim about representations that directly refer to the geographical city space. Such a city space is usually constructed by the fashion representing and charged with the fashion items. Moreover, brands define lifestyle (megacity or province), consumer preferences (luxury or democratic casual), social and cultural values (face-to-face communication and the rich cultural capital of the urban area or internet-communication and de-urbanized city districts). Finally, brands can be understood in the context of such representations as providing tendencies to be copied with the added symbolic function and symbolic meaning diffused (the general notion of a “fashioned city”).

By branding, fashion generally represents concrete urban space, concrete city by connecting it directly to the fashion names (articulated primarily by fashion brands, labels, designers, shops, and boutiques obtained). It delivers different characteristics to the city by their variety, quantitative dimension, and qualitative content. The fashion representation can be based on the urban areas that are filled with the fashion content as, for example, shopping

areas situated in city districts or fashion manufactures placed in suburbs. Thus, through branding names it is possible to construct a representation of a city starting from the point of different garments and going to the phenomenon of fashion that is placed in a city.

The branding of a city is based on the strategic construction of an image through the cultural component that provides the symbolic and economic capital to the place and aims to improve the city prestige, to establish, or develop tourism and to attract business and financial structures (Mommaas 2002). The brands, according to the scholar's view, obtain the added symbolic value that transforms usual comprehension of subjects and objects and perform an idealistic sense. Brands represent the order of things that influences the perception and comprehension of the environment related to such an order. Mommaas writes that "brands are not purely a source of differentiation, but also of identification, recognition, continuity and collectivity" (Mommaas 2002, p. 34). This citation proves the need of approaches of differentiation and imitation, of social structure, applied earlier in this research to the representations of fashion and the city.

Concerning a city as a social institution, it is possible to claim that fashion representations in this point influence the social processes and structure of a city, its social status on the world (fashion) map, its role dispositions. For example, the image of a fashioned city brings fame, investments, business structures, elites, advertisements, and other resources or, in turn, negative consideration of a place that is involved in corruption or huge commercial processes. Besides, the city identity can be formed or corrected through the fashion dimension.

The cultural space is created and established. Several changing processes become a result of fashion representing as, for instance, urban modernization caused by considerable urban changes movement. Furthermore, the concept of a city might be organized around the fashion content, in a different ways presented in the urban space. The concept of imitation and differentiation by fashion, discussed earlier, can be placed in this part due to its influence on cities' maps. Certain cities are presented in the same way while obtaining the same fashion components; the others can be differentiated by its special status not only in the fashion world but through the influence of other important factors.

Ulldemolins (2014) denotes that in the modern times culture is used as a source for the urban regeneration process that attracts social attention and functions as a part of the urban branding strategy. Moreover, culture creates an urban narrative that emphasizes the city

specifics and authenticity. The scholar defines place branding as a social construction based on social communications. Place branding can be organized by social institutions, creative class, cultural elites or can appear spontaneously and non-planned. A city can be promoted at the global level as a cultural icon or by its social characteristics and infrastructure presented. Additionally, branding prescribes values and narratives to a promoted city and that highlights its authenticity and an urban identity.

The branding process creates a comprehension of a city as a fashion destination. Engl (2013) argues that brands sell not only products but emotions and attitudes with it; besides, brands promote variety of products emphasizing a complex of goods and services provided. In this relation tourism uses the branding process in order to promote tourist destinations as locations with a complex of services and additional emotional meanings. The scholar offers an idea that a tourism offer can be transformed into a branded destination by constructing the brand character that specifies the branded product, so called a destination brand, promotes it with emotional effects included and increases a demand for its consuming.

If it is talked about fashion and cities, one of the first associations, which come in mind, is Paris as the world capital of fashion, the place of birth and the center of haute couture. Thereby, in the following chapter much attention will be given to the capital of France, both in the part about representation of cities and representation of fashion trends. Moreover, plenty of scholars investigated Paris under the different focuses and through various theoretical concepts, which partly will be presented here. It is also important to describe the conditions of the French capital in which the world fashion appeared and has been created there since many years.

In her famous book “Fashioning the city: Paris, Fashion and the Media” Agnes Rocamora (2009) opens a discussion about the city and “la mode” from the example of a famous French fashion magazine’s cover of “L’Officiel” with one of the fashion models on it. The author argues that this magazine as many others connects Paris to women and fashion by constructing an image of a fashionable woman placed in the French capital. In this case for the author it is important not only the symbolic cooperation of the city and fashion but also the physical reality of concrete women in concrete fashionable space. In other words, Paris is presented and performed as the woman obtaining fashion knowledge and that “L’Officiel” as one of the most famous and the most popular fashion magazines from France provides through the articles, publications, and photos.

For Rocamora Paris is a material reality, a concrete physical space with its streets and quarters, architecture and people, and, at the same time, a discursive reality constructed by images and words. The scholar writes: “The city is no longer material city of flesh and stones, but a textualized city, a city put into words and images, fashioned by the work of photographers, stylists and journalists” (Rocamora 2009, p.xiii). This citation is extremely important for this chapter because it shows exactly the point of the discussion: how cities are presented with the help of the fashion media. Both realities are interconnected and complement each other, deliver ideals, social and cultural messages, economically, politically and socially characterize Paris in the world and define its symbolic place as a discursive space in the people’s minds. The author argues that the fashion media performs Paris not only as a fashion capital but as a glamorous mystified space. Thus, the Parisian discourse appears through its represented objects and images, delivered social values, and attitude systems as well as through social actors and interrelations included.

The scholar reveals that Paris has always been, since its establishment, the center of trade and culture, education and science, important political processes and revolutions, with the permanent city growth (as with the geographical borders as with the population rate) and development, supporting commerce and enlightenment at the certain times. Being an administrative center of economic, politic, cultural, and social life of France, Paris attracted special attention from the entire Europe: the most famous and prestigious scientific high schools and research academies have been located exactly in Paris, as well as the powerful institutions and the important world companies. Likewise, the transport system has been properly organized around the French capital. During the second half of the XIX-th century Paris has been actively transformed and improved: the streets have been illuminated, reconstructed, and modernized, a variety of entertainment and commercial offers have been created; rich people moved to the city center and poor people - to the suburbs.

In the economic sphere the textile and fashion industries have been established and located in Paris and, by working successfully, constructed the image of France as a leader in this economic sector. Due to this fact, fashion then has been considered as feminine, frivolous, and typically French. It has been strongly associated with luxury and elites, constructing the reputation of France as a country of luxury, which has been supported and developed by the French government and the high social class. Gilles Lipovetsky supports this idea of “la mode” associated with women by arguing that the feminine fashion obtained several institutions for its support and regulation as couture houses, intentional seasonal

changes, fashion shows, and fashion inventions; the masculine fashion has been understood usually as “slow, moderate, steady, ‘egalitarian’ ” (Lipovetsky 1994, p. 56).

As far as production, manufacture, and consumption of fashion goods have been located in Paris, the fashionable quarters with dressmakers’ shops also appeared there. Moreover, the new social groups connected to consumption and retails (trendsetters or tastemakers) have been involved in the Parisian fashion discourse. Thus, Rocamora defines that the industrialization process, the development of department stores and the prêt-a-porter fashion became the main conditions for the birth and democratization of the French fashion. In other words, for the author it is obvious that Paris obtained all the conditions to establish also the fashion industry and develop it worldwide (Rocamora 2009).

Concerning representations of fashion in the city, there have been several institutions created that controlled, regulated, and managed the work of the haute couture houses and the prêt-a-porter industries. These organizations have been also occupied with the media to deliver the information about the fashion production and consumption, about current fashion trends and couturiers. Rocamora argues that a city was and still is presented in the French media discourse as an active agent in the establishing and diffusing of fashion (Rocamora 2006).

Furthermore, the most important and famous fashion shows and exhibitions are located in Paris as well as the museums of history of fashion and costumes, and fashion schools. All of these conditions allow Paris not only to display the development of fashion but also enlarge its cultural capital and cultural heritage.

The examples presented above offer two concepts being obvious: firstly, the concept of a social organism with the space organization that is related to the social status; and secondly, the concept of prestige and luxury that was in the trend and organized the social hierarchy and the social life. The further development of Paris in the XX-th century Rocamora connects to the government and city management by four French presidents who created and opened such important cultural centers as Pompidou Centre, Musee D’Orsay, and Cour Napoleon in Louvre (Rocamora 2009). All of these material conditions of Paris led to the construction of its symbolic meanings in the city discourse where several points as prestige, high social status, and power relations with its centralization and concentration in the capital played an important role. For instance, the dichotomy “Paris and the province” brought an

additional meaning to a symbolic status of Paris in the city discourse by attracting attention to the concentration of economic, politic, culture, elegance, luxury, social life, and tourism there.

Lipovetsky (1994) denotes that Paris established the world fashion by obtaining the first fashion houses opened in the winter 1857-1858 by Charles-Frederic Worth. The models there demonstrated new trends for clients that induced the opening of the variety of fashion houses in Paris later on and provided to the French capital the reputation of a fashionable city. The institute of fashion shows brought an impact to the acknowledgment of Paris as a fashion capital. The shows, for instance, have been organized at the certain time (firstly, twice a year, then four times per year according to each season) in the certain places (anyway located in Paris as a leading center of the fashion production and distribution); in other words, regularly and precisely located.

Moreover, the participation in such events brought immediately not only fame but prestige and social status to each fashion house, to each designer. The fashion shows as an institution organize the process of fashion creation, acceleration, and distribution, setting its frames and periodicity; besides, concentrate the world attention on brands, dressmakers, trends and Paris as well. Furthermore, the fashion shows started to diffuse common trends worldwide that have been, at the same time, unified by the original but diversified locally concerned certain country and certain culture adopted. By this Lipovetsky notices the democratization of fashion: the differences in social classes became not so obvious but the differences in costumes have been articulated in the variety of styles, more accessible in prices and imitation by every social group.

Paris has been not only the center of haute couture but also of the prêt-à-porter industry that appeared firstly in 1957 through the first independent Office of Fashion Advisers (Ibid.). In the beginning the ready-to-wear clothes imitated the high fashion collections but with the time, in the middle of 1960s, the designers of the ready-to-wear fashion started to produce their own independent styles, with innovations, breaking several fashion traditions and attracting more and more attention from all over the world.

Yuniya Kawamura confirms the idea that the French institution of fashion supports its functioning by providing regulations and norms, by controlling mechanisms and by events and social agents in the fashion process (Kawamura 2005). This fashion industry institutionalization is reflected on city development, construction of its reputation and image worldwide and delivers a comprehension not only of Paris but also of the Parisian mode.

Nevertheless, fashion existing in Paris is not always pure French: on the case study of the Japanese dressmakers in the Paris fashion industry the scholar shows the inner side of the fashion institution and the consequent influence on the entire French fashion industry (Kawamura 2004). This case is one of the many concerning the influences and interactions of different cultures, creative approaches and ways of interpretations that combine and mix special representative modus concerning the urban spaces. The author denotes that the institutionalizing role of fashion (where fashion and clothes are two different concepts) plays the main role in the process of establishment the city, particularly Paris, as a worldwide accepted fashion center.

David Gilbert outlines that in the process of branding the city some designers use the name of the city in the brand's name in order to attract attention, to connect the image of a city with fashion, or to add the symbolic capital that is incorporated in the fashion phenomenon to the city representation (Gilbert 2006). The main representation of Paris, according to Gilbert, is based on the haute couture designer clusters and the regulated fashion industry to diffuse trends worldwide. It is also grounded on the local not-mass production of fashion, which placed in the French capital, too. Moreover, the representation of Paris is concentrated on the image of the fashion world capital as obtaining the well-defined consumer culture with variety of designers and shopping opportunities as well as providing the high style and the privileged taste.

Sometimes the representation of a city is possible through the indirect branding process. Christopher Breward (2003) considers the case of Christian Dior and his new collection called the "New Look". It has been presented in 1947 and propagated the new luxury style and consumption orientations. The designer ignored the fact that the time after the Second World War was not really the appropriate time to spend much money for expensive clothes, even to use a great deal of materials for one dress in the period of deficit. This "New Look" provided not only new fashion but new values and sense of life after the war and mass destructions. This propaganda has been diffused from Paris, the world fashion capital, transforming also the image and representation of the city.

3.2.2. City look

The second case of representations is related to the comprehension of the city image. It is possible to talk about direct representations of the city as an urban area as well as an institution. Moreover, it is also about the representations of the city dwellers and their living

spaces. In the both cases the “city image” is understood as a complex of meanings that refers to the key features, which are the most typical, the most recognizable, and famous in the relation to concrete urban spaces. Such a complex creates representations based on the objects to being imitated or to being discussed.

The city image as an image of a place can be articulated in its material appearance and in its lifestyle: in such interpretations are included not only material characteristics (visual image of a place) but also several symbolic dimensions that signify specialties of the represented objects (incorporated symbolic connections of a place and activities, events, persons, phenomenon presented). Thus, if we talk about the city image related to the megacity, it is possible to talk about sky-scrapers, high-ways, huge business-quarters, shopping areas, traffic jams, crowds at the streets (for example, New York City). At the same time, we can imagine the high speed of life, active and sportive lifestyle, fashion trends included, celebrities, and the high rate of rich people, the value of good appearance, success and money influence.

If under the “city image” it is understood the image of a city dweller, there is another considerable discussion possible. Here it is significant to analyze a typical outfit of an urbanite (clothes and clothing style, important details, accessories as well as labels, quality, price variety preferred) or pay attention to the lifestyle and provided value system, consumer preferences, and activities. The detail that can be interesting is the difference between the city looks among different cities (capital and province, for instance) and just various urban looks through the same city but depending on the specific of an urban area. In the first case it is supposed that people in the capitals obtain more possibilities to be close to the fashion tendencies, diverse possibilities to shop and to choose; people in the province possess less choice and variety to become closer to the fashion trends. Nevertheless, it cannot be the absolute truth due to the important facts as globalization process or development of the internet shopping. However, typical features exist and, even with some transformations in time, are able to represent the city looks. Concerning the case of differences according to city districts, it can be supposed that a city obtains different urban zones as center, shopping areas, business quarters, sleeping quarters, art quarters, where different urban looks are possible.

The second important feature in this discussion is the difference between a national costume and a typical city look. The first one is typical for definite urban area, region, or country and based mostly on the tradition and the cultural content of a place. The second one is constructed from the complex of cultural, economic, social, ethnical, and other components.

It is obviously that if there is a discussion about the representation of Paris, it should be a discussion about the representation of “La Parisienne” as a typical Parisian female city dweller. Agnes Rocamora claims that in the construction of the image of “La Parisienne” there are two main factors involved, fashionable appearance and creative basis, which have been deeply explained and reflected as a feminine concept in the literature, art, movies, and fashion press (Rocamora 2009). The process of construction of an image and a discourse on Paris are intensively connected to the representation of the typical Parisian woman by bringing her the worldwide attention. Thereby, the components of an image of “La Parisienne” influence in a certain way the representation and perception of the French capital. The attention is given not only to fashion garments and accessories but also to character’s features, manners, visual impression to be obtained. As Rocamora claims, “La Parisienne” appears as a main heroine in many novels, is articulated in sculptures and paintings; movie female characters also represent and articulate the notion of a typical French woman.

Furthermore, the comprehension of “La Parisienne” prescribes not singular definite image and character of a woman: in turn, this interaction between city and fashion provides different representations and women’s identities that are involved in the discourse. The scholar supposes that the city in the fashion context provides various categories to deliver city identities for urbanites, where in the case of Paris the main role is given to a woman. The women from the high class and from the low one are considered to be “La Parisienne” with equal chances but with different identities and visual images performed. Moreover, Rocamora underpins that in the discourse that is constructed by the notion of “La Parisienne” the concrete location and geography of a woman is not so necessary in Paris; the characteristics and vision of an image can be applied for any woman if applied in a right way. It represents the global cosmopolite person from any place but delivering the representation constructed in the definite urban space.

Talking about the “city look” it is necessary to denote the production and diffusion of identities that covered under fashion production and fashion trends. Not only Paris is accepted worldwide as a fashion capital providing the French style and especially the Parisian look, but also London performs the typical British look, fashion industry, and designers as well as own chic and glamour. Thus, for example, Alison L. Goodrum (2009) talks about the British look, “true Brit” as a typical comprehension of the British fashion that constructs and represents the identity and authenticity placed in the certain location. The author considers the case of representing the Britishness through fashion that plays symbolic, cultural, and economic roles

by the other geographical and cultural reality (the case of the British fashion export to Japan). The main question, which Goodrum asks, concerns the problem whether the certain, for instance, British, identity that is exported to the other culture represents the real situation or is already adapted to the demands of consumer groups outside, so called the imagined vision of the definite look. The author also argues that in creation of the “true Brit” there are not only fashion trends involved but PR-agents, buyers, merchandisers, and other social agents.

The dualism of a problem is that there is an ambiguity of the typical “city look” that refers to definite geography: on the one hand, the real situation of an outfit, on the other hand, the look that is exported, adapted to definite conditions, intentionally produced to represent the look in the world. Goodrum argues that the city look should satisfy demands of the imagined city look by the concrete consumer area. The other dichotomy in here could be articulated in the choice how exactly to fit to other consumer groups. Moreover, how to deliver, at the same time, something special, preserving specific, national character, symbolic (“true Brit”, for instance) but fitting to the norms, cultural attitudes, social values of comfort or impression, and fashion rules of the consumer market.

The expression “true Brit” belongs to the designer Paul Smith who organized in 1995 in London an exhibition about the British fashion phenomenon and the real British spirit and style. Paul Smith is “considered to be the leading European designer in Japan” (Crewe, Goodrum 2000, p.33). Goodrum and Crewe (2000) argue that the Paul Smith fashion creates not only the material fashion look of men but provides additionally the characteristics of the British men as well as typical British values and attitudes that conveyed in the Paul Smith collections.

Goodrum denotes that the example of the Paul Smith brand with its success and development, export rates, and popularity worldwide proves the representation of a place through the fashion trends and delivers so called the “place-specific identity” (Goodrum 2009, p.471). By the use of the Paul Smith designer case the scholar shows how certain initiatives, aimed to renew the British national identity through the fashion production, transform the typical comprehension of the British style. Moreover, it develops and improves the complete industry by preparing it to be compared and judged at the world trade market. Nowadays the British fashion industry as a cultural industry brings several inputs and incomes into the cultural and economic development of the Great Britain. The fashion and designer schools are increasing and evolving, the manufacturers are developing and the export of the British fashion garments delivers high profits.

The other problem is the connection between global and local through fashion brands: on the one hand, there are certain brands that represent the country or the location, on the other hand, by the globalization these brands can be found anywhere in the world without the specific connection to the certain location or place. So globalization process mixes various cultural specialties, nations, localities and diffuses it onto different spaces providing changes and influences. Furthermore, the customers can choose between global popular trends and local design with own authentic spirit, traditions, and individuality, achieving symbolically a place or location.

It is important to denote the fact that by producing fashion each city, for instance, London, generates ideas, attracts attention and participation of creators from different areas, constructing spaces for art, competition, creation, diffusion, and mass attention. The fashion industry can also participate in the process of re-branding the place, the city, or the entire country. It can work for construction the reputation of a place by providing visual representations of its dwellers.

In his research “Fashioning London: clothing and the modern metropolis” Christopher Breward considers the citizens of London in the relation with fashion and fashion space from the XVIII-th century till nowadays where analyzed “fashionable clothing as a further resource through which the story of a city might be written” (Breward 2004, p.16). Researching different districts of London with its typical citizens’ looks, describing London’s prominent figures through glamour trends performed, Breward demonstrates so called the “urban biography” conveyed by fashion.

One of the most interesting figures in London at the end of the XVIII-th and beginning of the XIX-th centuries has been a dandy. Breward considers its image located exactly in one of the London’s districts, the New West End. As the author denotes in his other research, “the dandy is a resolutely urban figure” (Breward 2003, p. 169); he symbolizes the fashion consumer that appears in the definite urban conditions through the concrete consumer-oriented values and attitudes. Being a dandy means being a gentleman who is perfectly educated in fashion and style and obtains his own taste. The very significant accent is given to the fact that dandy was an expression only of the menswear, in other words, only male urbanites have been involved in the process of a fashion display.

The look of dandy included concrete garments and accessories aimed to signify chic, luxury, and glamour of its owner (Breward 2004). The very important detail of the dandy’s

lifestyle was demonstration of his outfits in the public places. It has been actively supported by establishment of new shopping areas in the New West End that became a scene of the fashion performances by dandies. Likewise, not only to display the style, but it was necessary and worthwhile to observe the others. Thus, the New West End in London became a center of dandy's living, shopping, fashion displaying, communicating, and fashion experience's exchanging. Even streets in the district were oriented only for the men activities (male shopping, male clubs, and typical male entertainment). Moreover, a habit to dress up and to change clothes quite often for any kind of reason was a fashion pressure for dandies; it was even brightly described in the literature of that period.

The other district of London, the East End, is also by the analysis of Breward: the location of migrants since the middle of the XIX-th century (as a result of London's race tolerance position and the achieved status of metropolis) with different cultures and different costumes and styles. This "urban exotic", as Breward notices, provides the space and identity relationships in the city. Furthermore, the concentration of immigrants in the East End where the docks have been located showed also the power influence on the migrants' question.

The milieu of the Strand, according to Breward, can be associated with the image of an actress of the end of the XIX-th and the beginning of the XX-th centuries: there are many theatres, variety shows, expensive restaurants, and entertainments areas that have been concentrated with reflection on the public at the streets. The people from this entertainment sector, primarily, actors and actresses, have not been only beloved and famous but provided the fashions and styles that were copied by the public. The typical image has been provided by the females, the actresses, being watched by the male audience.

The other London areas, from Mayfair to Edgware, have been connected, according to the scholar, to the images of hostess and housewife of the first half of the XX-th century. On the one hand, housewives from suburbs with the conservative looks and traditional value system have been considered through the frames of family shopping and family entertainment activities that usually provided the traditional lifestyle. On the other hand, through the economic, politic, and social development of the capital city, with the establishment of new transport system, the availability of new goods and services by the international trade market placed in London it became possible for women to move through and explore the city, to obtain new professions that have been proved by the new symbol of a "business woman" (which were clearly signified in the appearance of the female tailored costume). The

development of advertisement supported the idea of the new look and new position of the women in society.

The area in the south of London, from Soho to Belgravia, is connected by Breward to the image of the “Teddy Boy”, a young fashionable man who pays attention to his outfit and prefers mostly to enjoy the life. The period after the Second World War was the time of recovering and obtaining new standards and fashions, the old aristocratic luxury and male good dressing came back to the scene. Thereby, the new male look was so popular that has been diffused rapidly from the upper class to the middle, to the young workers.

The image of the “Dolly Bird” of sixties is strongly associated with Chelsea and Kensington: there the new fashion looks have been created and diffused, influenced by the transformation of principles of elegance after the end of the Second World War, through the changes in social attitudes and practices of shopping. The areas, where new fashion boutiques have been opened, are full of not only new clothes but new ideas of clothing, became the expression of the way of dressing and living. The style of a young smart working-class girl from Chelsea with a glamorous but, at the same time, simple outfit, provided new era of the innovative fashion.

The Camden Market offering the variety of goods from different styles, countries, colors, and preferences and establishing new fashions and innovations, creates the appropriate environment with the second-hand stores, cheap supermarkets, students’ hostels, cinemas that can be connected to the unpretentious student life. The important fact is that the taste-makers from this period came from the middle class that could be explained by the moving focus from the luxury to the easy style, vintage, or ethnic. Moreover, the majority of subcultures appeared mostly by such changes in the fashion and clothing preferences.

3.2.3. Urban garment

In this part there is a discussion regarding a comprehension of an urban garment possible. On the one hand, it can be a notion of some item that is a part of the city (in comparison with a village), typical item for an urban area. On the other hand, the following examples relate to garments that originally come from a concrete place and deliver with them the characteristics or features of this place.

Holly Alford (2004) considers popularization of a special type of a suit, the zoot suit, typical for young people in the 1930s, primarily from the young African-Americans and

Hispanic-Americans. It is understood not only as an expression of the cultural identity through the background from the lower-class neighborhood of big cities and of lifestyle (swing dancing, jazz playing, slang use, appropriate hairstyle, and outfit). Moreover, it also induces in social and political contexts several changes in the world fashion and provokes the worldwide youth movement.

Describing the details of the look and suitable to this style certain argot, a way of language expressions, Alford emphasizes that the zoot suit articulates the ethnicity and identity of the African-Americans and Hispanic-Americans and, at the same time, separates the new youth culture and lifestyle from the old traditional one that existed before in class society. In the 1930s the jazz music culture as well as new dancing style (swing) has been popularized and as far as it has been provided mostly by the Africans, the zoot suit has been diffused and popularized. However, the gangster groups also wore this specific clothing caused the majority of band members were originally from the low class.

In other words, the zoot suit with the lifestyle and cultural preferences formed the subculture that has been shared not only by the African-Americans and Hispanic-Americans. It was supported by the people from different countries, over-jumping racial, territorial, social status barriers, and political regimes. Established as a self-definition tool in fashion and culture from the people of certain background and geographical location, the zoot suit covered social, cultural as well as political processes of the XX-th century.

According to Stuart Cosgrove, the zoot-suit signifies the complex history, ethnicity, and identity of a certain social group besides setting the male fashion and appropriated lifestyle that denied the traditional dressing patterns and also fashioning stereotypes (Cosgrove 1988). The notion of “zoot” has been used also for defining the urban music style, which has been performed by zoot-suit wearers. In other words, by performing fashion it has been the urban culture of districts of American cities presented. The image of a zoot-suiter was also connected to such criminal or marginal actions and urban disorder provoked by riots and conflicts with other social groups and urbanites (protests against social rights, racial and ethnic conflicts).

The other example of special urban garment can be the rubber clothing invented in everyday life in Paris, London, and New York during the XIX-th century, from underwear to raincoats, as a result of the development of industrial processes (as vulcanization for rubber). Manuel Charpy (2012) provides an analysis of its popularization arguing that rubber wearing

delivered the message not only of elegance and trendiness, showing high financial opportunities of elites but also confirmed the origin and background of the wearers, their inherence to social group and social status. In other words, fashion in the connection with industrial development produced definite cultural and social as well as geographical distinctions that symbolize the wealth, the new elegance, and are parts of the well-developed big cities as Paris, London, and New York. Despite the short period of popularity, the rubber material as trendy clothing influenced the fashion and fashion production.

The jeans have been developed from the uniform clothes to one of the most important fashion garments for any style, any social group, any reason, and any circumstances. The paradox is hidden in the fact that jeans as the informal specific cloth perform the style, elegance, the high fashion, and social status. The jeans obtain the universal character and can as define social status as delete or hide it from society (Craik 2009). The interesting is the fact that jeans appeared as the working cloth in Europe in the XVII-th century, exactly in the south of France and in Italy, and then, as an export to England, with migrants moved to USA and there obtained its real popularity. In other words, in the case of jeans not the “place of birth” but the “place of the big fame” was a referring point of this new fashion garment. The mass production of the jeans, establishment of the jeans brands, and its concurrence on the fashion market proved the great success of the working cloth worldwide.

Leslie W. Rabine and Susan Kaiser (2006) consider the process of placing two American cities in production of different fashion images through the case of the blue jean. New York is usually presented as the world fashion capital and its influence on the fashion world is obviously meaningful. San Francisco and Los Angeles, however, despite the production and diffusion of certain fashions, do not obtain the status of the world fashion centers. The scholars argue that San Francisco historically has always been famous by its freedoms and liberality for the gender and sexual relations attracting social groups and subcultures. Los Angeles, in turn, obtained the dream world of the Hollywood film production and has been an attractive place for immigrants with a mix of cultures, ethnicities, languages, and mentalities in it.

Thus, on the one side, Hollywood by creating movies started to produce the symbolic meanings of different fashion styles and visual images, urban fashion myths, and fantasies. On the other side, San Francisco delivered various street fashions diffused also by immigrants from Latin America and Asia that worked in the garment production there. Exactly the blue jean played very important role for representing these cities cause of its mass production and

popularization through the Hollywood Western films, delivering the global universality for the fashion garment and connecting the popular film genre to the place of Hollywood. Being as a material garment, practical and multifunctional, the blue jean became an icon to represent different cultures, genders, identities and to symbolize the new freedom, the new choices, and the new fashion cities, which provided such a fashion and social attitudes worldwide.

Both cities obtain their own fashion and styles. For Los Angeles it is glamour and evening chic mixed with the beach and sportswear, with prototypes popularized by the Hollywood movies and film heroes. For San Francisco it is a cultural and ethnical mix and variety based on the propagated freedoms for different subcultures and social movements to signify individuality and own identity. In the first case the blue jean represent such a glamour and the sign of the new time and new fashion; in the second case it works in variations for constructing the identical personal image. Through the creation of new film heroes there have been new fashions created, particularly the types and forms of the blue jean have been developed, even the female models of the jeans have been implemented. This fact articulated and highlighted through the jeans forms the ideas of masculinity and femininity in fashion and in the social world. The blue jeans became to provide not only fashion but brands and designer names, lifestyles, and urbanity with them.

Gilles Lipovetsky (1994) develops the idea of the personal freedom articulated in clothes and fashions. The author explains the transformations in the fashion industry as well as in social preferences and attitudes: development of the ready-to-wear industry provided the mass production of fashion clothes with more accessible prices that changed the social function of fashion to reflect the differences in the social structure of society. Moreover, the stylish preferences and the clothing habits of social groups have been changed by the variety of clothes choices, the casual component started to play one of the most important roles in clothing the body. The casual style and sportswear aimed to signify not the social status and the competitive nature for fashions of a person but his/her personal identities, personal freedom, individualism. The attitude for the new freedom understood in the social context can be articulated in the material freedom of wearing casual and sport outfits.

In these conditions the blue jean was exactly an item to symbolize a taste in fashion in the second half of the XX-th century. Accentuating the personal freedom, the blue jean by its universal application and conformity, on the one hand, made people look the same by the mass unification of appearances but, on the other hand, brought a personal choice to create an image and articulate individuality. Thus, in the connection to the city representations, the blue

jeans as an urban garment participate in the visual construction of the city image where many people use jeans for the work and leisure outfits that vary in shapes, colors, decorations, quality, prices, and labels. Furthermore, the blue jeans signify the idea of the freedom spirit (created and diffused worldwide mostly by the USA fashion), novelties, progress, and contemporary trends presented or not in the modern city space.

Dirk Scheuring (1988) describes the phases of the blue jean popularization in the world, starting from work trousers produced in California and transforming into independent subculture of denim. Furthermore, the blue jeans have been diffused by the American soldiers in Europe, and then have been participated in the reinterpreting of the London fashion in 1960s by changing the typical British conservative patterns to something more flat and comfortable. They have been beloved by the youth movements expressing new ideas, new attitudes of the new generation, the new approach of fashioning, social and gender roles in society. From the youth culture the blue jeans came to the upper-class high fashion, became popular among the high fashion designers and fashion fans.

3.3. Representation of fashion and fashion trends through cities and urban spaces

3.3.1. Fashion production

This part can be described as a cooperation of global and local in the fashion production: fashion representations can be constructed concerning local backgrounds, global spaces transformations, or mixture of two both in certain conditions. On the one hand, due to globalization process fashion is globalized, so the fashion brand originally from the place X can be actually produced in the place Y and sold in the place Z. On the other hand, several cities or urban regions produce and deliver worldwide fashions, and additionally provide social and cultural background, lifestyle, and identity of the place.

The phenomenon of the traditional costume, originally coming from definite urban area, district, region, country, can be considered through the urban dimension as a fashion representation. It is formed by characteristics and specialties of urban, which conveyed and extrapolated on fashion. In these conditions the influence of the urban area and its special features independently form the local fashion: geographical and climate conditions, professional occupation, economic level, cultural habits, and other specialties are responsible for the construction of the traditional fashion item.

In other words, the local urban area represents the local urban fashion, but, at the same time, such a local fashion can become famous and well-known worldwide, on the global levels (for instance, a typical Mexican sombrero hat, Dutch clomps shoes, German leather trousers, a Russian sarafan dress). Furthermore, in the traditional costume there are articulated the identities of an urban place, levels of differentiation with others (villages, cities, regions, countries), and imitation (attendance to the same ethnicity, nation), social structure and disposition of social statuses, gender relations. Boris Groys (2003) claims that a city as an authentic institution with own cultural context and symbolic meanings start to reproduce itself in the various areas worldwide. Thereby, the local specifics and cultural identities are reproduced and diffused worldwide. The author proposes an idea of global megapolis where the local are transformed into the global and everywhere reproduced as a remarkable characteristic of the cultural identity.

Crane (1997) argues that huge fashion corporations control markets and sales and small fashion organizations provide more creativity in the fashion production. However, large fashion organizations obtain more financial resources to invest in the fashion production and emphasize the name of a designer, while small firms depend on their budget and have to compete with global brands at the fashion market. The globalization of markets complicates the process of the small firms' competition that reflects on the level of innovativeness and creativity of small and big fashion brands. In other words, the global brands are more represented at the fashion market and not only due to their outstanding fashion ideas but of the better financial resources obtained for the advertisement.

The second point of discussion is the fact that in the globalized world today it is possible to obtain and not prohibit to wear or to use almost any kind of garments, even if they represent not someone's culture, nationality, or geographical background (for example, to wear a Japanese kimono or a Russian ushanka/earflaps can be a trend in West Europe). So fashion from one urban area can be popularized on the other part of the globe. Moreover, it works in both directions: certain ethnical garments from the local culture become famous in the world fashion capitals as well as fashion trends from the Paris fashion week are slowly diffused worldwide, even in the very traditional societies. Inge Boer (2002) claims that the cultural cross-dressing as a mixture of cultural garment patterns is possible today as a boundaries transgression where a person consciously dresses up while mixing cultural garments and stereotypes and constructs the cultural model. The process of imitation and

differentiation functions in these conditions very intense; besides, the formation of the local and global fashion cultures occurs.

The third point of discussion can be developed from the influence of designers, or creators of fashion. Fashion relates to the place where it was produced (Parisian fashion, Russian fashion, metropolitan or provincial fashion). However, it happens quite often that designers working for a brand of one country obtain another cultural or educational background. For instance, several Japanese designers moved to Paris and successfully produce the Parisian fashion. In these conditions it is not clear whether such a fashion is represented by the French or Japanese designers. Some scholars, for instance, David Gilbert, even claim that the French fashion was created by immigrants as Charles Worth from England, Elsa Schiaparelli from Italy, and Christobal Balenciaga from Spain (Gilbert 2006).

The French fashion always obtained the leader positions in the world fashion. Yuniya Kawamura (2004) using the cultural approach investigates the Japanese influence on the French fashion that is articulated in the processes of total assimilation, avant-garde specialty, or the traditional fashion of Japan. Furthermore, the author analyzes how certain - provocative, original, and far from traditional rules - culture is legitimated and accepted in the fashion system and fashion process; besides, how it delivers the new fashion standards and canons. Nevertheless, Kawamura emphasizes the fact that the Japanese designers in Paris not only brought their own customs in the world fashion but also destroyed some typical understandings of the Oriental cultural and fashion patterns.

Rebecca Arnold (2008) notices the example of the New York sportswear that has been presented as the ready-to-wear clothes for the middle-class American woman and as a trend mark moved to opposite direction with the Parisian glamorous fashion. The American designers tried to provide a new ideal of women with an active lifestyle and value system attached (which symbolized several American social values). Much attention has been paid to the comfort of wearing the clothes and moving in it (the transformation of the meaning of sport in the life of women as well).

The very interesting case is provided by Jennifer Craik who analyzes the Australian fashion (2009a). On the one hand, Australia is situated really far from the European as well as the American fashion capitals in order to be in the common fashion process and reflect the European or American fashion trends. On the other hand, there is own distinctive fashion, style, or even look as active, sportive, outdoor-suitable that is strongly associated with the

country. By contrasting the traditional national dress and everyday clothing the author tries to identify the scheme under which it is possible to define the characteristics of the contemporary national costume. The formation of the everyday Australian dress has been forced by several social, economic, geo-political, bio-natural preconditions that influenced the national identity and common dress style.

Maureen Molloy explores the phenomenon of the New Zealand fashion, the preconditions of its establishment and high-speed development claiming for historical, cultural, and economic factors (Molloy 2004). The New Zealand fashion appeared in the 1990s and developed itself in a very rapid way, producing garments and diffusing trends. It surprised other fashion world locations by appearing “from nothing” and anyway became popular and high-demanded. The participation of few New Zealand brands in the Australian Fashion Week in Sydney in 1997 brought not only success but attention from the world mass media, invitations for the further fashion shows, job offers, and perspectives for the further development.

In the context of globalization process the question of fashion globalization attracts the scholars' attention: the fashion phenomenon is considered from the perspectives of nations as well as in the relation to global and local. By the fashion development - industrial, geographical, and cultural - there is a necessity to outline the interrelations of cultures and the production of new images in the fashion context, as argues Marie Riegels Melchior (2011). On the one hand, there is a transformation from the Western (mostly, French) fashion dominance to the various fashion geographies. On the other hand, the interconnection between local cultures and global communications produce certain influences on the fashion process, trends, and fashion production.

The example of Scandinavia with its transformation process from “the nation of design” to the “nation of fashion” considers this change in the context of general comprehension of Scandinavian countries in the world. Due to the high level of industrial development, high level of life conditions, economic and social development Scandinavia has always been worldwide famous for its furniture, textile, and home accessories design. This niche occupied by Sweden, Norway, and Denmark in the middle of the XX-th century, according to Riegels Melchior, reflected high creativity and innovation ideas as well as the central orientation of the government to be placed in the world market.

To the end of the XX-th century the strategies of development have been changed and the fashion industry started the establishment in the North Europe. At the same time, instead of comprehension the entire Scandinavian region as a complex space of design, the new approach appears in which each country in the North Europe is presented by several fashion brands, more or less familiar or popular on the local and global levels. The orientations of economic and industrial development of these countries transform the representation of them in the world by changing social and economic attitudes, priorities, and images of the countries. By obtaining the definite fashion that is constructed on the local level, each country tries to be attached to the global fashion discourse and the consumer culture and attract attention of the world culture, media, tourist industry, and world investments.

The similar case of the connection between fashion and nations is presented by the research of Jose Teunissen who analyzes the Dutch and Belgian fashion industries (Teunissen 2011). For the author the main point of the research is the strategies used by countries to develop and diffuse own fashions and to provide a support on the different levels. The Belgian fashion, for instance, constructs brands on the industrial level to gain the commercial support. The Dutch fashion is presented as an art sector and supported by grants as an experimental platform for creation. By obtaining different aims and using different cultural backgrounds both countries construct country images and present different fashions through the national identities worldwide.

David Gilbert in his famous article “Urban Outfitting: The City and the Spaces of Fashion Culture” (2000) rises the question whether the globalization process “globalizes” fashion or just transforms the content of the world fashion capitals and the fashion geography. On the example of the Diesel brand Gilbert investigates how the representation of a fashion brand as a global one reflects the real disposition of the world brands and its locations.

The scholar argues that despite the slogans about “the Diesel planet” and creation of global spaces of brands (following the concept of the “globalized borderless fashion”) the abovementioned brand is based on the regional design and production transformed by the representations in the media to a designer mark. Obtaining the flagship shops worldwide (for instance, in Paris, New York, London, and Berlin) Diesel places itself in the world fashion geography that brings the symbolic meanings to the cities where the brand is presented. In general, the presence and location of the world famous and popular brand in a city or urban landscape transforms this place in the social context of social values, status, authorities, and other concepts of valuation and ranking.

Gilbert also outlines the homogenization of the fashion culture conveyed in establishment of global brands and global marketing, consolidation of firms and development of active internet shopping. The author defines certain tendencies in this new process of changing the urban consumption practices:

- i) consolidation of control that is placed in world fashion capitals;
- ii) involvement of cities' names in global branding;
- iii) rapid development of shopping-mall consumption instead of city center shopping (de-urbanizing consumption);
- iv) development and popularity of e-commerce as destruction of urban consumption practices and desynchronized time and space through consuming.

In these conditions it is worthwhile to talk not about the geography of fashion articulated in some cities and countries but about the placement of fashion on the global and local levels worldwide. Moreover, the purchasing by internet even more destroyed the real geographical addresses of fashion trends and extrapolated them to the virtual spaces and virtual addresses.

Gilbert also denotes that there is a difference between global cities as economic centers and as global fashion capitals. The author emphasizes the transformation in the production of images and representations: the fashion capital becomes famous not for its popular elite designers or fashion production but for the global branding process provided. In other words, the fashion capital performs fashion trends and organizes industrial process of its branding. The other difference denoted by Gilbert is, for example, locations of the fashion production and locations of fashion designs shifting mark points for the urban tourism.

3.3.2. Fashion place

Fashion places mean in the context of the dissertation certain locations, urban areas, city districts, and cities in general where fashion can be represented through the facilities of a place. The concept use the characteristics of a place for perform and diffuse the fashion phenomenon. The establishment of fashion places and fashion capitals is connected, according to Christopher Breward, to organization by fashion industry the consumer areas oriented for purchasing and demonstration of the wealth, social status, and taste (Breward 2003). Moreover, not only private shops, shopping centers, and city markets but several

public places with different functional use work for this goal. Representations of fashion are linked to the city history, some historical figures, urban heritage, city events and transformations, reforms, which influenced the city image.

Today, according to Gilbert, the main capability of a city is based not on its manufacturing and industrial production, not on its designer traditions and specialties but on the institutional function of the main office for global brands (Gilbert 2000). Thus, a city as a social institution provides fashion representations by hosting fashion brands and labels and filling its space by the fashion content. Thereby, the city becomes a “place of fashionable display”, as Rocamora claims (2009, p.35).

It was a segregation of fashion places around the world concerning the reasons and goals of fashion representations. In this context social agents of fashion played an important role to catch the trends and diffuse them in the right time at the right place. For example, the women from high society demonstrated the new hits of the famous couturiers by travelling and visiting the most important events worldwide. As Harriet Quick writes, “...society women were an all year round walking advertisement: Constantinople in the Winter, Biarritz in the Summer, Paris for fetes, fashion and grand balls, New York for nightlife and England for country retreats” (Quick 1997, p.40). Such a segregation of fashion spaces still exists, develops, and transforms according to the new fashion centers, economic and cultural contents of cities, world politic processes.

Agnes Rocamora (2009) suggests an approach to the concentration of fashion as a symbolic product on the concrete geography. The scholar provides an analysis of the Parisian fashion geography by defining the locations in the French main city that obtain the symbolic capital of fashion by descriptions in the literature and art through words and images. The main point in this fashion geography is the presence of certain conditions, social agents to display and social agents to consume fashion. It is not necessary the places of significant shopping opportunities as shopping malls or boutiques quarters. By embodiment of definite practices and perceptions through the representations fashion adds to urban places the symbolic capital, in other words, transforms its symbolic status.

The author outlines that “cities are both a discursive and a phenomenological reality” (Rocamora 2009, p. 35) that means that due to the appearance of different material spaces in the city there is a provided city discourse that articulated in various texts concerned the fashion locations and the fashion promotion. For example, any urban place (a street, a

boulevard, a district, a public building) can exist as it is but with the joint symbolic capital via the discursive practice (by appearing in the literature, in the media, by a popular author as a fashionable space, as a popular attraction of the elite or urban intellectuals) it acquires the symbolic meaning (of attractive, interesting, important city place).

Several fashion places, very often as theatres, concert halls, museums, and art galleries exist in fashion capitals to give the additional opportunity for people not only present themselves, their style, fashion attachment, or subcultural look but also to observe and accept or refuse the others. The practice to visit such places and being a regular guest there becomes very popular and even necessary in the big city in order to preserve the status of the fashionable and trendy urbanite. Rocamora describes the Paris Opera as a place of display of the French prestige and elites. In this point not only a concrete place but its location concerned the city is becoming really important in the city mapping. For representation there works such components as design and attributes of the building of Opera as well as the dress-codes and social practices of visitors, visual effects of the performances.

At the same time, different writers described this place in their novels, which automatically added to them the symbolic capital. By appearance of the discourse about fashionability of places they become like this. In the same way the painters and photographers by denoting the city geography in their works turn them into fashionable attractive spaces. The guidebooks also work for this goal by describing the most interesting, the most tourist attractive and fashionable city points. The interesting moment is that these public spaces, defined in a way by words and images in the media, literature, and art, provoke a public gaze, the condition to observe (a city gaze) and to be observed (to be under someone's gaze in the city).

David Gilbert (2006) claims that today in the process of the global cities competition the strategy to transform a city into a fashion capital is quite popular and can be realized through the tools of cultural and creative industries. This process includes the existence of urban hierarchy, especially in the fashion world as a dispersion of fashion through geographical locations. Moreover, fashion urban ordering marks locations with the high and low fashion concentrations, organizing, in turn, the spaces. The presence of institutions of the fashion culture as the fashion media and collections from the world fashion centers play the important role in this process. Urban policy also supposes the interconnection between the influence of global fashion capital and authority of local traditions and specialties. In other words, in the fashion geography there are cities, on the one hand, strongly representing

fashion trends by obtaining elite designers' shops, huge shopping areas, designer schools or workshops, fashion events, and there are cities, on the other hand, with a lack of the fashion dimension in them.

Gilbert claims that Paris has always been represented, especially in the tourist guidebooks, as a center of fashion and shopping, particularly the elite one, obtaining a power to regulate the world fashion and giving the chance to explore luxury brands and consumption. Simultaneously, Gilbert emphasizes, the representations of Paris have been also connected to industrial development of the fashion sector placed in the French capital, principally in the designer and craftsmen districts.

At the same time, the fashion industry has been established and developed not only in Paris, however, the majority of the world famous designers started their careers by the French fashion industry. In the case of the British fashion there are several important issues to be articulated. Firstly, for the British fashion establishment there are broad opportunities for the industrial mass fashion production. Secondly, there is a strong influence of traditional garments on the fashion creation. Thirdly, the elite fashion lines and the fashion fads coexist in the British fashion and reflect working class patterns. However, the British fashion was not so successful and worldly accepted as Parisian or American, primarily, due to its conservative orientation.

Jennifer Craik denotes, the British fashion was not as accessible for the masses as the American fashion, for example, while serving the royal family and elite groups (Craik 2009). Only in the 1960-th the British fashion by creating new-oriented clothing standards (the concept of "Swinging London" based on the youth culture and the new modern consumer and style ideas) reached high popularity and has not been anymore associated only with the classic, the tradition, and conservative garment standards.

Breward (2003) argues that in the London fashion there is a strong influence of migrants who arrived due to high racial tolerance ideals presented in the Great Britain. Thereby, in the London fashion the traditions and conservative attitudes have always been in the relation with new inputs brought by different cultures and clothing styles from the migrant population. Bronwen Edwards (2006) investigates the West End district of London concerning its fashion geography and the post-Second World War's urban planning that aimed to develop the city and the city image on the global level and to support the local fashion industry. These movements brought to the London identity a symbolic meaning of a

fashion place with consumer cultures, demands, and supplies. Sonia Ashmore (2006) argues that in the period after the Second World War until 1980s London adopted new styles and fashions and used several ethnic and exotic motives in dressing in comparison with a typical British conservative look and traditional clothes.

David Gilbert (2000) researching the fashion geography of London claims that fashion has been segregated there according to the districts for elites to purchase and wear (prestigious area of the city) and for low classes to produce, copy, and sell garments (suburbs and outside-city areas). The author notes that London officially became the world fashion capital in the middle of the XIX-th century by its innovations, development of the fashion industry, and commercial function of the city. Being a world famous commercial center, London obtained the possibilities to perform the high fashion for consuming and purchasing, attracting as plenty of merchants as well as tourists and constructing its own prestige.

Thus, New York as the fashion industry center, particularly since 1970s delivered trends oriented for the casual style and leisure- and sportswear of the diverse consumer groups, adopting anyway the Parisian haute couture and the prêt-a-porter collections (Craik 2009). Moreover, the development of the film industry, firstly, in Hollywood assisted the promotion by film stars the fashion outfits created as in France as well as in USA. Finally, development and popularization of new American sport types, fashion photography, music styles delivered the American fashion to the community of the world fashion, especially in the sector of the everyday fashion. Breward (2003) claims that New York has always been the place of transit and exchange from the European migrants and their inputs and formed its own style and independent comprehension of fashion garments.

Norma Rantisi (2006) describes the social and economic conditions of the fashion development in New York and outlines the establishment of designer schools and trade associations as well as its concentration at Manhattan as a heart of the city. The author emphasizes the growth of the fashion industry and the media attention attached as well as the self-development of urban space covered by fashion. Rantisi describes the development of New York in its economic, cultural, and social dimensions obtaining the status of a cultural capital, a popular touristic destination, and a center of the world investments and finances. Until 1970-th the American fashion industry has been mostly occupied by the production and manufacturing of ideas created in Paris and other fashion capitals. However, due to the appearance of own designers with their creative ideas New York immediately received the status of a fashion center. Through several social movements, the popularity of the youth

culture in fashion, music, and arts, the importance of new styles in the ready-to-wear area it was obvious that New York obtains all of the chances to supply by presenting the new scopes on contemporary fashion and obtain its market sector.

Jennifer Craik (2009) argues that the Italian fashion has been established as a part of the industrial reconstruction program in the post-World War II period. Being famous by its textile industries, Italy successfully adopted some French fashion trends and created its own style partly oriented to the American consumers' demands but also providing the Italian chic. Moreover, popular Italian films created in the 1950-1960s brought the fame and the status of the fashion center to the country. Special attention received Milan as a new world fashion city, producing new designer names, new styles, and especially the direction of the luxury ready-to wear line performed by Giorgio Armani. This fact reflected and represented the new Italian look of luxury and casual. Furthermore, fashion zones and streets with the variety of world famous brands also have been created in Milan. Such urban areas transformed the city into the attraction to any related and interested in the fashion topic social groups from all over the world. In other words, not only the city in general but the city fashion districts by becoming popular obtain the possibility for fashion representations via the direct consumer offers.

Simona Segre Reinach (2006) argues that Milan in the 1970s obtained its status of the fashion capital due to the change of placing fashion show from Florence to Milan; besides, the male fashion has been developed there. Furthermore, Milan established the institution regulating fashion shows that brought to the city an institutional power in the fashion world. But the important fact is that the new Italian fashion location received the fame and popularity due to the placement and production of the prêt-a-porter garments. It is interesting that Milan as a fashion location developed from this ready-to-wear sector own famous industrial branch. Since 2000 Milan develops the luxurious fashion and creates new brands and new approaches to consumption and fashioning, dealing with rapid development of the fast fashion and supporting the significance of an idea "Made in Italy".

In order to perform Moscow as a fashion place with its representations Olga Vainshtein describes the main consumption areas of the Russian capital, for instance, urban markets, department stores, fashion streets, and districts (Vainshtein 2006). These typical consumer options not only represent the ways and cultures of consumption, the variety of goods and services offered, the styles and fashion located in each case. They perform the spatial dimension in the Russian capital that is organized by the competitive commercial

structures. The author emphasizes the specific of the Russian consumers, their demands for luxury, the importance of places where the garment was bought, the character of the development of Russian fashion, and the consumer market.

Furthermore, not only European and American fashion capitals raise the scientific interest in different research areas. For instance, the fashion in Australia or New Zealand as a new developing phenomenon attracts more and more attention in the scientific community. There is a growth of the fashion research centers occupied with this new type of fashion that is situated far away from the fashion world centers. It is interesting to denote the tendency of several big cities to pretend for a status of a fashion center.

Considering the case of Shanghai as a potential new world fashion capital, Gilbert claims that it is not sufficient only to obtain the manufacturing capacity and developing market (Gilbert 2006). Even the presence of consumer groups that wish to purchase luxury brands and the existence of the “home-made” designers do not help to receive such a status if there is no certain urban policy attached. Such an urban policy is connected to the fashion establishment that symbolizes the dynamic development and the progress of a city. However, Shanghai is strongly connected to the fast fashion production (so called “made in China” phenomenon), famous worldwide and placed there that stops the development of the high fashion industry by bringing a negative representation of fashion through the city.

Yuniya Kawamura (2006) considers the case of the Tokyo evolution as a new fashion capital claiming that consumer competition for buying Western brands, development of Japanese designer industry, and establishment of the very specific street fashion are interconnected in Tokyo. Kawamura describes the historical way of becoming Tokyo a fashion capital: until 1970s through the changes from kimono to Western suits for everyday life Tokyo has been considered only as a fashion market for the Western fashion due to the high prices of the clothes from Europe and USA that symbolized the high social status.

Starting from the 1970s there is a new exotic, foreign Japanese style, primarily provided by Kenzo and other new Japanese designers, appearing and attracting attention of the fashion world. Finally, the group of Japanese designers as Issey Miyake, Yohji Yamamoto and Rei Kawakubo started to work in Paris providing their own extreme, marginal style and representing the Japanese scope of the modern fashion. They went against the traditional canons of female and male body shapes, based on the destructive attitudes in presenting beauty and fashion, creating a new aesthetics. But the representation of fashion through Tokio

as a fashion center is ambivalent: on the one side, Japanese fashion presenting traditional Japanese outfits and style is something very different from the Western standards; on the other side, famous Japanese designers by moving to Paris started to perform their vision of fashion in the context of the French reality.

Furthermore, the urban spaces in the city can be differentiated by its purpose, cultural and economic content, openness, social groups involved, for instance, public spaces, art spaces, subcultural spaces, or marginal spaces. In general it is possible to suggest the capability of each ones to represent in a certain way fashion and fashion trends. It is obvious that in each case the style and a way of representing will be different as well as the character of fashion. However, such categories as social status, identity, economic status, and culture are strongly interconnected through fashion representations in the city.

Flagship stores usually represent the brand main idea by concentrating in one place not only the branded products but the main branding concept (Bielzer 2013). Especially the visual look of a flagship store that conveyed in its architecture and design, works for this goal. The accent is given to the shopping experience of a customer that can be organized by the store design and selling facilities. Moreover, for some cases of the successful brands several famous architects and interior or fashion designers are invited to cooperate. Additionally, flagship store embodies a brand identity and provided lifestyle (Palaiologou, Penn 2013).

The Eiffel Tower in Paris can be considered as a specific fashion place in the city: as one of the signs and symbols of the French capital, the tower delivers the representation of Paris and its fashion. It is a place of tourist attraction, one of the main destinations to visit, to go up, to take pictures, and then to share the experience with others. So it is already such a fashion to visit the Eiffel Tower, but furthermore, it works for constructing the fashion discourse in the city.

Thus, Rocamora denotes (2009) that the image of the Eiffel Tower has been many times used in any kind of advertisement, fashion photo sessions, labels, movies as a symbol of Paris, freedom, new look, fashion image. The scholar claims that the use of such a symbol is necessary for the geographical attributing of fashion, for creating the strong associations of fashion brands with the fashion symbols. The important issue that Rocamora suggests is the following: the goods are symbolically subscribed to the famous fashion place, for instance, to the Eiffel Tower; as far as this symbol of Paris is famous worldwide and can “travel” by its

popularity (firstly, via the advertisement), then the attributed goods can “travel” and be popularized as well.

Other example of fashion place in a city can be the Time Square in Manhattan in New York. As Boyer defines, this urban place represents various entertainment, shopping and touristic facilities of a city, plays a cultural role in urban identity, connects different city areas, and provides business locations in the city center (Boyer 2008). The urban place became iconic and fashionable by many reasons. The scholar questions whether such a place of everything, diversity and mixture, obtains own authenticity. Moreover, the chaos of possible functions of this place influences on construction of the urban place authenticity where urban space represents no more a city but the new approach to time and space transformation in the technological and informational society.

Bookman (2013) proposes an idea that brands in a city support a notion of a “third place” and influences urban life and urban lifestyle. By framing social relationship of citizens in urban spaces, brands participate in the creation of urban common places, particularly of urban spaces for consumption and entertainment, and social patterns in a city. Third place is understood as a place that obtains no references to home or work and then reflects and expresses activities, entertainments, informal social relations. Brands construct a comprehension of such third places with the help of the brand values and brand meanings that embodied in the city life. As a research case, Bookman investigates urban cafes that produce common urban space and form an idea of togetherness, at the same time, connecting citizens with consumer patterns in a city space.

3.3.3. Fashion event

In this part the idea of fashion event is used to define the fact that all kind of happenings and activities in the city reflect and represent various fashions and fashion trends. The difference to the previous notion of a fashion place is in a static concept of a fashion place and a dynamic concept of events and happenings in the city, even these parts can be in some way much interconnected. All kind of events can happen regularly or once-only, the uniqueness of an event raises its symbolic status. The events can obtain mass orientation or the private status; besides, the more private is event, the higher jumps its social status, the more people are interested to be invited and to receive more private information about something current/fashionable. Last but not least, the events deliver the cultural, social, and economic values for the city, which in general play an important role in representations.

Talking about an event as a way of representing fashion, it is necessary to denote, firstly, that it should be placed in a certain city or urban space, secondly, it is connected to a concrete topic; thirdly, it includes participants and audience, goals and environment. Being an activity, happening, or an occurrence, an event accentuates the urban space and aims to attract attention, to engage people, to transform social, cultural, or other aspects of the life. Thus, an event in the fashion area obtains its own specifics to gather people in an urban space, to perform fashion in the different ways, and influence the urbanity by providing the representations. In these terms fashion shows are the most typical fashion events for representations where as cities, locations, geographical origins, traditions and the global or local fashion attitudes are involved.

Fashion show as a performance art attracts special attention in the context of representations. On the one hand, it is commercially oriented to diffuse trends; on the other hand, by developing it obtains new functions of entertainment, expression of ideas and attitudes, of cultural messaging. In the middle of the XX-th century a fashion show became a new theatrical performance providing an art, cultural components to the viewers. In these circumstances fashion shows turned to such an attractive event in the urban, transforming the image of a city into the fashion oriented place (Gilbert 2006). Furthermore, fashion shows focus the attention to the cities and urban spaces in them and fit the requirements of the world fashion standards.

In his article Ginger Gregg Duggan (2001) simultaneously considers a fashion show as a catwalk fashion demonstration and as a cultural performance through the art production. The author defines several types of fashion shows, which in own ways work for representation of fashion trends. In the context of this dissertation it is interesting to consider how fashion shows use the space by performing. First of all, the location of fashion shows plays an important role in representations. Duggan argues that the art component in the catwalk performances defines the media influence and participation in the trends diffusion; the media sources highlight and popularize the garments and designers through the media channels worldwide. All types of fashion shows offered by Duggan (as spectacle, substance, science, structure, and statement) articulate the ideas placed in the shows and connected in various ways to the art and cultural performance, constructing a way of its perception. As far as the art can be incorporated in the fashion show, the designer can be associated and accepted as an artist.

Caroline Evans (2001) argues that the fashion show is related to the art, cinema, theatre, the consumer culture, and formation of gender identities. The development of fashion performances started from the Paris boutiques' presentations through the London mannequin parades to the New York catwalk shows. According to the abovementioned dimensions, fashion shows obtain a topic or reason to take place: from presenting seasonal collections few times in a year to particular private performances, even to once-only thematized shows. On the one hand, regularity of fashion shows creates regular special attention and provides the cultural and symbolic capital to the places where these shows occur. On the other hand, such once-only events with fashion produce the symbolic capital to the place but only in the case of success, fame, and points of interests provided.

Fashion shows gather various social groups around, with different social status, financial abilities, cultural and educational backgrounds. Usually there are groups of viewers and groups of performers, anyway inside the groups might be designers, buyers, models, artists, business and art representatives. All of them create the atmosphere of a place, also depending on the concentration at the event celebrities, people with the high financial incomes or authorities in the fashion area. The cities obtaining their own fashion shows (e.g. the Paris fashion week, the London fashion week, the Berlin fashion week), especially regular ones, receive the additional symbolic power, cultural capital, tourist and shopaholics attraction, also financial and media support (sponsoring, advertising, promotion). Several social agents are involved in the fashion show event and all of them produce the place representation. Furthermore, the main goal of fashion shows is the promotion and performance; besides, it means also exchanging contacts and ideas, constructing social image, and connecting the urban space and fashion by one concrete event.

The environment of a fashion show depends on where it is located. It can take place in the appropriate fashion area with a catwalk, for instance, fashion halls and fashion houses, or in an alternative ways as, for example, in a subway, at the streets, or in the shop windows. Thus, in each case the city by representation provides to fashion own symbolic value and influence.

Fashion show aims to perform fashions, designers, trends, and new tendencies creating the direct representation through urban spaces. However, not only this type of event can work for the representation process. The notion of exhibiting is also a way of representing. Thus, in the last time fashion exhibitions transformed into really significant happenings in the cultural life of cities, their role is valuable in the context of preserving the fashion history and

diffusing information about the designers and trends. Thereby, different exhibitions concerned a designer and his activities, fashion works of a definite period or concrete area, fashion images, fashion costumes and accessories, fashion establishment, development and history (in different geographical areas) attract much attention among the fashion-addicted, tourists, art representatives, historians, critics. The new scope on museums and exhibition spaces is given by organizing an interesting event that involves different people, money investments, the media attention, and cooperation opportunities for organizing committee and participants. Furthermore, this kind of event can be surrounded by few others connected as lectures of fashion historians, master-classes, demonstration of movies or documentaries. The entire complex of events can be constructed.

In other words, different kind of participants are involved in this process, the orientation on the potential auditory is also quite broad. Different accents can be given to the place where it is organized (concrete building, public area, city, country), its characteristics (open air, closed one, in the city center or far in suburbs, whether it is easy to access or not, the price of exhibition). It conveys possibilities and facilities of an urban space. Moreover, it expresses reflecting the location (fashion of which place, region, country, designer from which place, city, country, what kind of fashion is presented as street one, regional or national, global).

It is also important which organizations on the administrative level are involved (local, regional, municipal; commercial or non-commercial) as they reflect the fashion abilities as the phenomenon to being involved in city representations by the work of different organizations. Sonnet Stanfill (2006) describes the case in which museums under several support program, aimed to improve the cultural capital of the cities, by presenting the fashion history of regions and countries have been maintained and became an attractive point in the tourist routes.

Additionally, fashion exhibitions can be located in museums as a permanent exhibition or be performed in art centers and art spaces as temporal ones, travelling around the world in order to perform the concept on fashion, delivering the symbolic capital to the cities where exhibited. In this scope the cultural component of fashion exhibitions delivers the representations relied on the traditions, patterns, cultural habits, practices, social values of urban places, regions, cities, areas that defined by the time dimension.

It is also can be supposed that any kind of exhibitions, even not connected directly to the fashion area, can become a representation instrument while demonstrating objects,

participants, and the content in general. The symbolic status of an occurrence (prestige, luxury, selectivity of guests) promotes fashions of lifestyle, clothing, manner of self-presentation and self-promotion. In such way, cultural events as theatre premiers, visiting opera, opening of gallery, or vernissage become an urban representation of fashion, especially if in the certain events a dress-code is strictly subscribed. Moreover, not only people in such a space but the space itself demonstrate trends and tendencies by the visual look of the event created. Sport events, especially important games, horse races, championships as the fashion events are connected to a city and its facilities to provide a comprehension of fashion. A famous example of the women dress-code at horse races is to wear a hat that produces a great competition between designers to create and customers to buy something extraordinary fashionable.

The way of activity as tourism is directly connected to cities and urban areas, also types of tourism are oriented exactly on fashion representation in various ways. The form of the cultural tourism, for instance, delivers the understandings of different fashions, modes, and styles from the geographical areas, can construct an image of a place through the included fashion component. Tourism as a phenomenon reorganizes the spaces providing certain accents and points of attraction; by travelling tourists grab the representation of a place where different factors play roles. The phenomenon of the event-tourism as touring practices concerned concrete events provides even more fashion representations through the places of events location.

By the cultural tourism the fashion phenomenon in the city can be transformed and developed. David Gilbert (2006) claims that tourism influences the fashion order of the cities: tourist destinations can be dispersed according to the fashion urban dimension. Certain urban spaces, regions, cities, or even city districts obtain important for the fashion fans sightseeing. Moreover, particular city areas as well as city events have been promoted by the media and films, literature and in such way organizing the cityscape for the consumers and tourists. Additionally, the fact of visiting a definite space brings the symbolic status and the knowledge to tourists (e.g. the Avenue des Champs-Élysées in Paris, the Galleria Vittorio Emanuele in Milan, the 5-th Avenue in New York, the GUM in Moscow).

Continuing talking about the cultural component of cities, which works for representations of fashion, it is possible to emphasize the visual image of a city articulated in architecture and urban design. In this case fashion is presented obviously in styles of building, districts, green zones, urban areas, and other parts. Various urban objects can be analyzed

from the point of particular representing fashion and can be considered as an activity in the city to visit.

Various small happenings in the city can also represent certain fashion and signify social values, attitudes, social activities, and symbolic statues of participants. Thus, the case of dancing parties in the city occurring in the urban place perform not only the fashion for definite lifestyle and leisure activities but a social attitude, identity, cultural dimension of the city space and the social context of the city life.

For instance, Ulf Hannerz (1980) describes an ethnographical research in the Chicago taxi-dance hall where social groups of men were coming to spend the free time with nice girls by dancing. Among the girls there was a competition in looks and fashion to be more attractive because they have been paid to dance with men. The same with men, they were approaching good-looking girls trying also to contact with them. Such an urban activity provided not only a type of social relations and social attitudes but also a fashion to dance, an opportunity to gain new contacts, to compete in fashion and success on a definite level of the taxi-dance hall.

Ana Betancour and Peter Hasdell (2004) investigate the city under the scope of the cultural pattern presented. The scholars analyze the phenomenon of tango in the city as a cultural part of a complex of a city. The scholars claim that tango with its cultural national expression, with its own history and origins, expressing the immigrant culture and influence to other cultures, is not only a cultural commodity or fad to be popular among certain social groups in a certain period of time. The culture of tango brings the definite identity to urban places and delivers its interpretations through different social and cultural contexts. Tango as an activity demands the appropriate space, appropriate time, emotional conditions (passion), and body communication (tensions, sexuality but also control); it constructs the culture of dancing and expressions, organizing for such an activity the city locations.

Conclusion

As it was described above, the chapter aimed, firstly, to reveal the notion of representation. Secondly, to denote the possibilities under which the city - as a geographical area as well as a social institution - and fashion - as clothing as well as a social phenomenon - construct the comprehension of each other. In order to reach the goals there have been several

perspectives on the city and fashion considered through the examples of the urban life and fashion trends. Each case performed the specialties of representations related to the discussed topic and the notions of urban spaces and fashion concepts.

Concluding the chapter, it is possible to claim that fashion represents the city through:

- i) perspective of branding as a typical way of performing the object in the fashion system;
- ii) construction of typical city look as a characteristic of a place through the fashion process;
- iii) fashion item as an expressive tool for trends with an urban background.

In the same way the city represents fashion through:

- i) fashion production globally on the mass market and locally on the particular market areas;
- ii) segregation of places obtaining fashion component among and inside the cities;
- iii) particular activities and happenings occurred with an important included fashion content.

From presented perspectives it is possible to define three modes of representations concerning a relation to the object and the character of representation. The first mode is about the general way of representing - the common description of an object is given through a discourse. In these terms the object is covered by the notion or phenomenon and its comprehension is based on the features of such a connected perspective. For instance, the city can be covered by the branding process and understood in terms of the creation brands and images. For fashion it can be used the principle of fashion fabrication with its global and local levels.

The second mode goes deeper and performs the object through the inside content by collecting expressive features or important elements. Thus, for the representation of a city it works the city image that signifies the most prominent characteristics connected. For the fashion the places where it is mostly concentrated construct the representations.

The third case deals with specific issues that refer the described objects as the individual cases for constructing the notion. Thereby, for the city fashion garments deliver

particular meanings and symbols, working to build the term of the city in a certain way. Fashion can be performed by the events placed in a city, which characterize the fashion process by particular happenings and conditions.

Fashion not only represents the city by its trends, fads, material garments but extrapolate to urban areas the ideas of luxury, casual, non-conformism, social status, cultural capital, progress and backwardness, strictness and dress-codes, or freedom and self-expression. In the same way the city by constructing the representations of fashion imports the ideas of space segregation and space ranking, modernity and old traditions, global and local trends, urban happenings and urban order, city ranking and city prestige. Moreover, in the both described cases as representative strategies there have been specified the concepts of self-promotion (branding), competition (prestige, social status, social acceptance, ranking) and attention placement, which proposes to talk in the further chapters about the specialties of construction the contemporary representation discourse of the city and fashion through an analysis of empirical cases.

Chapter 4. Mass-media as a source for representations in contemporary society

Introduction

According to the methodological framework of this research, the aim of this part is to provide a comprehension of the mass media as a source for representations. Moreover, it has to be explained its meaning in sociological issues and described the position of fashion magazines in contemporary social discourse and particularly as an empirical material for this research. In a search for the meaningful connections between the city and the fashion phenomenon a representation functions in this research as a main methodological tool. As the most optimal source for performing images of anything, the mass media today present the information and provide representations on subjects. Such representations depend on several factors but reflect the idea how a represented case should be considered. Thereby, it is possible to apply the representation issue as a methodology on the media sources that obtain various data (as textual, visual, or audio) to introduce the information to audience.

The assumption to start a discussion claims that in the contemporary social world with technological progress, innovative system, and development of social communication possibilities there is a variety of diverse media sources. Furthermore, the media sources can be oriented on different types of audience, use various media channels and techniques, and obtain the necessary speed to deliver and diffuse information. Moreover, it is important to emphasize its ability to distribute understandings and representations of objects, ideas, connections, and notions; besides, the system of values and attitudes are implied and transformed into the appropriate forms and symbols. In addition, the mass media deliver representations on the same case by interacting with different social agents.

In this part it will be three main focuses from the sociological perspective on the media sources provided, relating to its main functions and importance for the goals of this research. Firstly, the media will be described as a source of standards and attitudes as a regulating instrument. Secondly, it will be given an accent on instruments of manipulation and control in the media issues. Finally, the media will be analyzed as a source of representation that is directly related to the empirical implications concerning city and fashion. Special attention will be given to the fashion magazines in the contemporary social issues as one of the most typical sources of information related to fashion issues, fashion cities, brands, looks,

and images. By describing the role of fashion magazines in the production of representations in media, the connection between cities and fashion will be provided.

4.1. Comprehension of media in sociology

4.1.1. Media as a source of standards and attitudes

By providing and diffusing information, the media set a system of values, standards, attitudes, or frames related to a concrete social group or entire society. As far as the media by obtaining access to information can be understood as an authority source, the data provided can be considered trustworthy, reliable and predetermining social roles and relevant circumstances.

Jennifer Craik (1994), for example, argues that one important role of the media, especially magazines, is to prescribe gender roles and suitable standards and behavioral models. Thus, the author claims that female magazines usually obtained an attitude to describe and to support the “domestic” orientations and housewife lifestyle concentrated on the values of marriage, family, and appropriate household. With the growth of the fashion magazines industry their thematic variety expanded and developed.

In the media discourse of the modern times there are topics not only about the household practices, dressing, cooking, gardening, and healthcare but also about literature, beauty, sport, taste, and sex, which have been involved. By the time in the fashion media there have been discussions about emancipation, work and career, mass production and consumption, self-improvement and psychology appeared that changed a typical housewife model to another gender model in contemporary society. Later on fashion magazines started not only to provide the new social roles for women but also to accentuate sexuality: it has been well supported by the system of consumer society with emphasizes on the desire to consume and obtain. Using the idea of sexual identification through dressing the body, fashion magazines provide, as Craik claims, the gender-prescribed feminine roles that conveyed in the visual images of fashion garments.

Crane proposes several ways in which women are presented in fashion magazines due to an image created by the gender roles segregation (Crane 2000). The author calls such ways of representation social agendas. On the one hand, the woman’s body is presented with a negative attitude related to sex: clothing trends, body decoration, and make-up are performed

in the fashion magazines with a definite gender position of a visual female image “to be consumed” by male observers. On the other hand, there is an image of a successful independent woman presented in the fashion media: the gender is constructed through the visual look but leaves to a woman the freedom to choose the components of her look, to act, and create by herself. This contradiction of the fashion images is explained by Crane as a demand for fashion magazines to increase the profits by the advertisement and attract potential readers.

Katharina Lindner (2004) supports an idea about the construction of gender roles by the mass media. The author argues that information from magazines functions as an agent of socialization that provides appropriate behavioral models, system of values and beliefs, modes of men and women relationship. Moreover, the influence of the advertisement in magazines is very strong by visualizing the ideas of masculinity and femininity.

In her article about fashion discourses in fashion magazines Hazel Hahn investigates the construction of a feminine concept of consumption and fashion (Hahn 2005). It has been formed in Paris as a fashionable city as well as with the help of the advertising in the fashion media in the middle of the XIX-th century. Based on the data of the famous fashion magazines of that period, the research pays attention to the connection between the fashion discourse constructed and the influence of the magazines’ advertisement on consumption and fashion trends establishment. The author claims that the commercial focus of fashion magazines increased in that time. Additionally, the idea of consumption as a main idea of the free time and leisure lifestyle is provided, promoting designers, fashion houses, and shops by reconsidering urban spaces of Paris as fashionable spaces.

Developing fashion, the media discourse attracts the attention of female consumers and redirects gender roles in consumption emphasizing women as the main consumers. The fashion discourse in magazines create fashionable urban spaces in the city by advertising designer shops and fashion houses located there, and by stressing the availability of modern fashion trends offered in the promoted stores and boutiques. Moreover, such a fashion discourse promotes Paris as the world fashion capital. Fashion mapping of Paris constructed in fashion magazines transformed the visual image of the city by representing its consumer culture and areas of consumption in priority. Subsequent interesting point, noticed by Hahn, is that the fashion magazines have been more accessible for women as their working places (as writers, editors, or owners), changing, in turn, the social role of women and, at the same time, supporting the idea of femininity.

Becky Conekin (2000) argues that male magazines such as the “Playboy” construct the idea of masculinity. It is articulated in the image of a young single heterosexual male consumer with the particular lifestyle (more luxurious and bohemian one), living in the city, with interests in music, cinema, and arts, intelligent and well-educated. Magazines for men promote the hedonistic lifestyle, consumption attitude, and new morality of consuming the life. At the same time, male magazines are the educative tutorial in manners, purchasing, style, dressing, and fashion and describe typical men’s interests in sports, cars, and pretty women.

By referring to the notions of format and product Masafumi Monden (2012) explains on the example of the Japanese male fashion magazines the way how a cultural norm by the international acceptance transforms to a format or a standard of fashion. The author argues that if one cultural norm that, for example, is implied in the fashion standard and produced in Europe comes to another cultural condition, for instance, in Japan, it becomes through the time localized and combines local features and standards. Thereby, it becomes accepted in the local conditions. Consequently, the Japanese male fashion aesthetics has been formed in the media by the Western cultural attitudes and with an influence of the local system of ideals and attitudes. By this process the Western male fashion stereotypes have been involved in the Japanese culture and have been developed by the local context and traditions influencing the concept of masculinity.

The interesting relation between fashion and the represented age is researched by Julia Twigg (2010). By investigation of the UK edition of the “Vogue” magazine, the scholar interprets the notion of age that is constructed, represented, and interpreted. Fashion magazines for women obtain a goal to present the identity of its female readers and provide fashionable images and trends in clothing and dresses. However, there is a contradiction: on the one side, fashion and beauty are usually connected to the youth; on the other side, the high fashion trends are commonly expensive and more available for the adult women. In order to deal with this challenge the “Vogue” magazine obtains the strategies for negotiating ageing and fashion for different women. For instance, definite magazine’ sections concern beauty news, the use of time and generations approach to outline the periods of certain fashions.

The media is able to regulate or to correct human behavior by constructing or promoting behavioral models. They can be prescribed for social, gender, or age groups or generally conveyed as fashionable, contemporary, or necessary. Barber and Axinn (2004) claim that the mass media affect transformation of the behavioral models and social attitudes

and lead to social changes. Their research is based on the family studies' data where the influence of the mass media on social and family attitudes is very obvious. Investigating the forces of constructing behavioral modes, the scholars argue that the mass media as an independent mechanism of social changes, especially in the rural settlements, on the one hand, provides information and, on the other hand, influences the identities of dwellers, working on the structural and ideational levels of changing process.

The mass media may increase or correct the amount of the knowledge quality and deliver identification by the media images and authorities. The scholars emphasize that in some cases television, movies actors, and celebrities become the standard of consumer and behavioral attitudes, models for copying due to the admiration or respect to them from the mass consumers. Then such media stars easily provide behavioral models and social changes as being considered as the experts.

Kim and Ward (2004) argue that women's magazines provide the sexual behavioral models that depend on the differences in age, motivation of reading, female stereotypes, and sexual attitudes of the consumer female groups. The researchers claim that the contemporary media discourse in the female fashion magazines includes the scripts of females' roles in society, the notion of femininity, female sexual roles as well as provides the images of femininity and stereotypical behavioral models. Being affordable in price and attractive in content, women's magazines easily propose the sexual scripts and describe the female sexual roles that become the important information for the young female readers. The authors define women's magazines of today as the "mainstream magazines that are geared toward an adolescent or young adult female audience and that signify the clear intention of providing the readers with advice, scripts and information about dating and sexual relationship" (Kim, Ward 2004, p.49).

Another dimension of setting behavioral models might be the promotion of the lifestyle or behavioral norms. Gray, Amos and Currie (1997) investigate the influence of the media fashion images on the young consumer groups. Particularly, the focus of research is oriented on the advertisement of smoking in the youth and style magazines. By presenting the modes of influence on the youth by constructing different mythologies of smoking, the scholars develop the theoretical and methodological scheme of researching the media images influence the youth consumer group. The researchers claim to the fact that in the modern times the construction of self-identity and personal image are composed from the attitude to consume and from the lifestyle to purchase and follow a consumer trend. The scholars link the

media images of smoking in the youth magazines as a component of fashion and lifestyle, presented in the media source. Consumer society has been established by branding the products and services and by constructing the relations between brands and different mythologies that gives opportunities for consumers to choose the preferences with the help of the media images.

Last but not least, the dimension of social stratification is related to media representations. Developing the ideas of Pierre Bourdieu about an interconnection between the cultural consumption and the social stratification, Goldthorpe and Chan (2007) argue that the social status of a reader can be articulated not only through the level of culture, but preferences in lifestyle as well as educational level and social environment. Researching the connection between the newspaper readership and social status, the scholars argue that the status of the media source where the information has been received plays also an important role in constructing cultural preferences and everyday activities. Reading newspapers as a type of cultural consumption and one of the expressions of personal preferences and lifestyle, organizes the communication issues between the reader and the others. Moreover, it provides the information exchange: the reader by discussing some cases or news signifies his/her information awareness and social status.

4.1.2. Media as an instrument of manipulation and control

Managing various data, the media can manipulate or control human behavior or influence human activities by providing the representations of reality. In order to construct representations of an object it can be different simulations of it produced. Such a simulated hyperreality is a part, according to Fuat Firat, of contemporary society where the imagination is realized by social agents that create representations (Fuat Firat 1991). There is a considerable difference between the “real” reality and its simulated recreation. In these conditions the mass media, mostly from the television and advertisement, deliver the simulated reality with the organization of social roles, social patterns, behavioral models, social relationships, and consumer attitudes. All of them tend to be repeated and implemented in the real social life. The media add new symbolic meanings to different objects presented in the simulation (for example, in the advertisement) and, by accepting, social individuals are involved in the simulated conditions.

Lipovetsky claims that the culture of the mass media functions as a “powerful machine controlled by the laws of accelerated renewal, ephemeral success, seduction, and marginal

differences” (Lipovetsky 1994, p.174). The modern mass culture is oriented on the consumption and entertainment, therefore, the media culture reflects ordinal everyday life with its problems, conflicts, issues required to be solved by the consuming process. The researcher denotes that the media culture today inform, teach, educate, enlighten, socialize, and explain. The media provide more information and facts than interpretations and meanings, thus, individuals accept and elaborate the knowledge independently, choose from the media sources variety appropriate and individualized types of information.

Yuniya Kawamura (2005) denotes that the fashion media as well as fashion designers work as social agents to diffuse and popularize fashion trends. Fashion magazines work for legitimating, diffusing, and recognizing fashion trends, designer names, and their brands. Each fashion edition receives its fame and readers acceptance by providing successful and current fashion reports, trends reviews, and interviews with fashion leaders. The author writes about fashion gatekeepers, fashion journalists, and editors that receive and collect information, choose important issues, and interpret for magazine’s readers; they observe and decide in the fashion world.

The important issue, according to Kawamura, is that in the fashion magazines there are trends and fashion names that are described by journalists in the fashion articles. Similarly, there is enough fashion advertisement there, which on the commercial basis also performs trends and fashion brands. Consequently, it constructs from the fashion edition the mix of dependent and independent information reports. For fashion editors Kawamura denotes two very important instruments as the silence and the space that really define the way and level of representations. There is a possibility to ignore a trend, event, or fashion name (in other words, “to keep silent” in the media) and there is a possibility to perform something interesting or important, giving for the performance the maximum of magazine’s space, the best pages, and photo materials.

The strong critical position on the world of the media articulates Amy E. Farrell (1994) by reviewing the book of Ellen McCracken that called “Decoding Women’s Magazines: From Mademoiselle to Ms”. According to Farrell, McCracken destroys the traditional comprehension of the women’s magazines as creating the specific women space with fashion and pleasure; the female magazines construct women’s desires and offer as solutions various consumer practices. As far as magazines, especially about fashion, gain profits by offering the advertisement on their pages, the connection between produced desires for female consumers and proposed consumer items seems to be very clear.

Teun A. van Dijk provides the concept that presents the media of today as a power for reproducing ideologies of markets, policies, and exploitation through public texts and images (van Dijk 1995). Obtaining the social power, the media discourse influences audience to become more dependent on its information provided and is able to control human actions and affects human mind. The scholar offers the concept of the mental models, used by the media. Particularly, there is the personal experience of a social actor represented, interpreted in the context, and evaluated. Such a representation of the personal experience is also integrated into the system of social attitudes and values that are shared by society. It produces the connection between social (as general) and individual (as personal) experiences. In a social group such mental models are organized in an ideological framework, which regulates social group behavior. In order to manage the media discourse, it is necessary to have an access to it, which is more relevant to elite groups rather to mass; besides, it can shape the relationship between elite and ordinary people.

Fashion magazines control and regulate behavioral practices of their readers by using the “technology of enchantment” that, as Brian Moeran claims, is a mechanism of representing the beauty content in the female magazines (Moeran 2010). The world of beauty presented in women’s magazines interprets the idea of magic world and its rituality constructed in the beauty discourse. It is supported by language and images of the advertisement that create the “beauty myths” to be consumed.

4.1.3. Media as a source of representation

As far as the main focus in this part is given to a representation issue, then it is necessary to consider the media as a source of it. For instance, representations can be connected to an idea of narratives as the description of reality under the certain scope. It is possible to claim that the fashion media creates a visual narrative that influences human’s preferences, consumer choice and demands, style and attitudes in fashioning (Gick, Gick 2007). Fashion magazines create several styles for demonstration or application to seasonal creations of designers as a “must-have” of a year. The scholars argue that the media proclaims new style and by fashion magazines deliver important information about fashion trends, lifestyle, and designers. As far as each fashion magazine obtains own category of readers, each of them obtains a system of values and priorities for what fashion magazine should work by providing trends and fads. Thus, the readers orient themselves on a fashion edition in order to follow the trends, not to be “outside” of the current tendencies in the social and cultural

life, to share common fashion ideology. In other words, the media audience (readers, viewers, or generally consumers) follow the fashion narrative constructed by the media source.

In her analysis of the post-war period film industry Pamela Church Gibson (2006) defines the connection between the cinema, cities, and contemporary consumption. Since its establishment the film industry delivers the social models of relationships, social value system, patterns and attitudes, especially the fashion trends and lifestyles to the audience. Since the 1950s the interaction between movies and fashion changed by the inclusion of cities in such a discourse. Church Gibson claims that due to the development of the film industry and the switch from the Hollywood studio's use to the real urban locations, the role of the cities and urban spaces in the movies became an important factor of the film production and the social and cultural influence on the audience. Especially the fashion capitals as being cinematic locations received special attention and the new media representations respectively.

Women in films always perform certain images, styles, fashions, fads, and habits, represent the social and gender roles, behavior and models, so the visual representations of women are created. The visuality of a female look can cooperate with the urban reality, concrete urban places; thereby, it is possible to talk about the new mode of representation with new abilities and influential power. In other words, the woman, in a certain way presenting fashion, can be placed in the city according to the scenario of a film. Church Gibson denotes the fact that in such movies from the 1950-1960s a woman still does not become independent in acting. She can only change her look, be free to present herself, she occasionally is implemented in an urban space in comparison, for instance, with the "flaneur" who is able to research the city independently.

Each big city that obtains the touristic attraction or fashion content appears in the movies and by this fact its attractiveness becomes even more legitimated. Additionally, the representations of urban places are constructed through the connection to a film and its characteristics. In this way the fashion map is regulated by the films and also new film stars become famous and approve their status by acting in the well-defined, famous urban surrounding.

Christopher Breward (2003) supports the idea of the communication between fashion and film industry for representations. The author claims that it is possible, on the one side, for the film industry to involve in the process of film-making famous designers, obtaining their cultural and symbolic meanings to the film product. On the other side, for designers it is an

additional fame, prestige, and social status to present their works in the cinema. Moreover, different designers involve in the movies own cultural preferences and cultural background, promote as the entire look as well as the details, haircuts, accessories, ways of wearing a garment.

In other words, Breward discusses the two-side cooperation and representation: each of participants constructs its image on the basis of the others. There is much successful collaboration between designers and film companies, for instance, between the Hollywood and the French designers that resulted in many important for the fashion world films produced. The film industry as the media type performs and diffuses the fashion and cities representations worldwide and as the popular media can influence the audience in setting trends and its comprehension.

As Dung and Reijnders (2013) suggest, the image of a city, particularly as a tourist destination, is created by the presence in the popular culture and by representing different (meaning “other”) lifestyle. In this process various visual media products as movies, TV-series, or TV-shows play an influential role by combining the information and images, diffusing them worldwide, and setting a comprehension of other cities and countries.

The scholars emphasize the popularization of the media tourism, which means travelling to the destinations seen in movies. Their research concerns the non-Western tourists and the Western tourism destinations. The authors aim to research representations of the Paris city made by the movie industry; however, most of the movies denoted by interviewees, have been produced in the USA and that fact definitely influences the character of city representations and the global culture in general. Moreover, movies set the local tourism destinations by which tourists combine their imagination about a city and their experience with the real urban landscape.

Olga Blackledge (2010) argues that the city obtains the references produced by the media. The city image produced by the media in the movies, newspapers, advertisements, TV-shows creates the vision and comprehension of the urban space that stays in minds of people and returns while appearing in the discussion about such a place. The media creates representations that become one of the important characteristics of a place in the media era. Through the economic, cultural, political, and social changes in the urban area there are changes that occurred due to the transformation of the media resources, by its development. As far as the media can influence our perception of the social reality, it is possible to suggest

that the media can also correct and transform our perception of the urban spaces and the cities particularly. For instance, as Blackledge denotes, television and cinema define and construct the image of a city, provide its visual and emotional content, reflect different temporal and spatial modes of urban spaces, describe its history and citizens.

On the basis of the TV-series from the second half of the 1990s about Saint-Petersburg as a criminal location the scholar focuses on the city image through media representations and the scheme how such representations can be constructed by the television facilities. Such criminal series have been very popular at the Russian television; the variety of them has been produced, especially with the place of acting in Saint-Petersburg that formed at the end the media discourse of this city. Analyzing the changes in the format, style, and quality of the series through the years, the author denotes the social and economic transformations in society at that time that resulted in standardization of an auditory image. Then the standardization of the series represents not the concrete urban space but common urbanity without the direct references to Saint-Petersburg with its social, cultural, political, and economic contexts and problems.

According to Maria Helena B.V.da Costa (2003), a film can be defined as a visual construct of an interpreted by representation place. This interpretation is based on different cultural contexts about the place, for instance, a city, and on the social and cultural practices of its inhabitants. In other words, already existing cultural narratives about the place are interconnected to its individual interpretations that are influenced by the citizens' imagination about the places. The films represent cities depending on its genre, art perspective, creators group with the references to real and unreal urban places.

The fashion discourse created in fashion magazines consists of words, images, metaphors, visual effects, and language structures. They deliver the general information as well as the particular issues and cases appropriate to each fashion edition. By articulating the concept of taste and language we transform clothing into the fashion, claims Brian Moeran (2004). With the help of specific form of communication fashion editions produce fashion standards and fashion looks, some of them become successful and famous and the others provoke discussions or become forbidden.

Laird O'Shea Borelli (1997) argues that by articulating words and images there is the fashion narrative produced. Referring to the work of Roland Barthes (1983) about the fashion system, Borelli claims that the fashion writing produces a comprehension of fashion and its

items that differ from the photos and illustrations on the same topic. In other words, picturing and writing the same deliver different meanings and patterns. The scholar even argues that words work with imagination by producing consumer wishes. Thus, the fashion narrative as the magazine content, which conveyed in words, is responsible directly for the consumer practices. Borelli analyzes several samples of the “Vogue” fashion magazine with three different editors and defines the “Vogue” language that produces three different fashion narratives. Moreover, the researcher claims that such fashion writings obtain the same tone, mode of communicating with potential audience of women with interest in fashion; such a tone narrates the fashion standards in an expressive way and alliterate visual images of fashion items.

Anna König (2006) states that the fashion discourse in the media should consist not only of visual images and photos (as the visual representation of looks, appearances, and styles) but of the textual information. Fashion texts or fashion writings create and articulate the space of fashion meanings and explain the fashion phenomenon in the cultural paradigm. The scholar presents a methodology to research the printed fashion media, including such components as content, tone, lexicon, and cultural references. The author investigates the variety of topics, linguistic tools, vocabulary, and special words issues; besides, she analyzes the cultural component of any fashion publication indicating the interrelation between fashion and culture. Finally, König presents the mechanism of constructing fashion writings. The researcher emphasizes that fashion and its writings are in the process of changes and by providing a fashion discourse fashion tends to transform and develop itself, changing its meaning.

Bronwen Edwards (2006a) by researching the fashion geographies in 1930s claims that fashion magazines, particularly the “Vogue”, accentuated the place for consumption and fashion and created maps with fashionable locations, stores, boutiques, and designer shops. Such an emphasis produced a concept of fashion places supported by articles and photos in the printed media. Usually fashion editions produced representation of a fashionable woman living and shopping in a big city, obtaining expensive lifestyle, spending vacations and holidays abroad (but also in the fashionable luxurious places). In this case the fashion editions provided all important fashion addresses and locations in order to fulfill the consumer demands related to the fashionable social calendar.

Edwards denotes that, for instance, the British “Vogue” created a guide for the fashionable areas in London that has been supported by the advertisement and actually the

most of national brands, locally available, have been promoted there. Also the author emphasizes an idea that the consumer narrative of the fashion places in the city adds the particular meaning to fashion locations through the city culture; various practices are combined with the system of values and traditions. This is constructed through the mechanism of a “trip” as an offered route in a fashion magazine for a shopper in the urban fashionable areas.

Additional interesting aspect to discuss concerns the fashion magazines published worldwide and its influence on the city or country representations through fashion. Brian Moeran (2006a) analyzes the establishment of the Japanese “Vogue” and the importance of the Japanese fashion market related to the Western fashion world. The Japanese edition of “Vogue” has been launched much later as in Europe apart from the fact that the consumption of luxury products in Japan was in 1980s at the very high level. The scholar argues that the cultural and economic differences brought the Japanese edition of the American “Vogue” to certain difficulties by establishing in the Japanese fashion magazines market. Additionally, the main readers group differed and that in general influenced the magazine’s content. Nevertheless, the Japanese “Vogue” performed itself as a Western magazine by placing the Western advertisement and the images of the Western models that connected the Japanese female readers and the Western culture.

Jennifer Craik (2009) describes the interconnection between the fashion industry and the media. The author claims that fashion representations have been promoted and diffused with the help of the media sources. Due to the development of an industry there is a plenty of media representations that has been created. Moreover, Craik categorizes the types of the fashion writing presented in the media, for instance:

- i) the language of fashion that is a way of technical explanation of fashion items;
- ii) the fashion reportage that means a feedback from fashion events, trends, or fashion issues;
- iii) the promotional writing that concerns mostly the advertisement;
- iv) the critical and analytical writing that is supposed to provide the critical reports on fashion issues and trends;
- v) finally, the intellectual and scholarly analysis that concerns the theoretical or empirical scientific analysis.

In general, in the abovementioned ways the fashion discourse can be constructed, depending on social agents who create one of those fashion writings. Craik supposes as the main fashion writing agents today, firstly, the fashion journalists who obtain the media power to promote or not promote; secondly, the public relations industry that defines, analyzes, and predicts the trends; finally, the stylists who produce the styles and tastes.

Christopher Breward (2003) denotes that the fashion industry development has been supported by the work of the publicity that articulated in the fashion mass media with their images and texts that form the cultural object. The author argues: “the field of fashion depended on the well-established power of graphic communication and the potential of visual reproduction as mediums for translating its raw materials into garments and products seen, sold, discussed, and perhaps even worn” (Breward 2003, p.115). The scholar emphasizes the shift in the advertising from the material characteristics of the consumer items to its symbolic meanings and value, which in the mass media can be easily produced and reproduced. Moreover, such a symbolic interpretation of the objects’ values may play a role in a construction of identity and personal lifestyle.

Breward describes an example of the fashion plates appeared in the magazines as the fashion illustrations and provided the current information about fashion, styles, and trends, ways of wearing and combining items. It provided the constructed image of femininity and fashion. Started in Paris as the world fashion capital, such printed fashion media developed and diffused around Europe that made possible a switch in the fashion geographies of fashion publishing from the French capital to other cities. Furthermore, the popularization of a visual content in the printed fashion media provided the new look to consumer trends, far from just commercial reasons and advertisement. The visual language of fashion, argues Breward, creates an ideal image, and the popularization of printed fashion media facilitates the mass production and distribution of such fashion images.

In her famous work about fashion and cities Agnes Rocamora (2009) uses the idea of Pierre Bourdieu about the symbolic production of cultural objects: symbolic values of cultural artifacts have been produced separately from its material basis and form a system of beliefs or an ideology. In the fashion system fashion labels bring to the material objects additional symbolic meaning and measure its value in the social system. In the process of the value creation there are many social institutions involved, and such an institutional establishment of the symbolic values system provides an opportunity to talk about the construction of the fashion discourse. Thus, material objects connected to fashion can be represented already with

the prescribed symbolic values. Moreover, the production of symbolic meanings includes various fashion components, for instance, the cities in fashion. In her research Rocamora investigates the fashion discourse appeared in the French media and concerned Paris as the world fashion capital. In other words, the fashion discourse can be researched in the field where it is produced and diffused – in the cities.

4.2. Fashion magazines today

As Lipovetsky denotes, the first illustrated fashion magazine appeared in the end of the XVIII-th century (Lipovetsky 1994). It started the written fashion discourse and involved in the discussion about fashion not only the printed media but writers, artists, and significant public persons of that time. However, as an industry women's magazines have been accepted only after the World War II and a scientific interest obtained in 1970s (Craik 1994). Additionally, as Craik denotes, from 1960s the advertisement in fashion magazines received an important role prescribing female looks and fashion trends. Finally, the interactive character of fashion magazines made a step closer to the potential female audience, proving its influence and authority in setting fashion standards.

Following an assumption that the media combines the consumer good and the cultural good in its final product, it is possible to claim that such a combination supports the multifunctional idea of the media and its applicability in many areas of the social life. For example, Brian Moeran analyzing the work of the fashion industry claims that fashion magazines should be considered as a cultural product as well as a commodity (Moeran 2006b). The author explains that the production of culture creates a concept of fashion that is connected through the general fashion discourse on the level of an abstract idea transformed into the everyday clothes and garments. The researcher defines several goals of fashion magazines based on the relations between the fashion world, the advertisers and the fashion media.

Firstly, magazines inform readers about the latest fashion trends and tendencies, about the fashion of celebrities as well as about the places where it is possible to purchase the promoted trends. Secondly, magazines require having a good reputation (by the stable readership audience) and attracting advertisers and their regular investment in publishing the advertisement (in order to receive the stable profits). Finally, magazines have to stay

connected to representatives of the fashion world as designers, models, photographs, stylists, and others by demonstrating their fashion products.

Moeran considers fashion magazines as creative industry that is a “written text and an image bank” both constructing the fashion discourse. Magazines being a cultural product provide the collective meanings for readers with the help of story-telling, various narratives, images and photos, models of behavior, consumption, and fashioning. Likewise, fashion magazines can be understood in the frames of editing, publishing, and printing fulfilled with the advertisement, prices, and commodities descriptions. In this respect, fashion magazines are concentrated as on the readers’ interests as well as on the advertisers’ interests, which the scholar calls the “multiple audience property” (Moeran 2006b, p.735).

One more interesting moment, which Moeran denotes, is the fact that fashion magazines usually catch the global trends in fashion but add some local content depending on the level and audience of the fashion media. At the same time, fashion magazines display the latest fashion trends but differentiate themselves from other editions displaying the same trends at the same time.

In the fashion world where creating of changes - as the main goal - produces transformation and instability, fashion magazines by displaying and describing seasonal trends, designers, models, photographs, and the work of the fashion industry bring stability and order “which leads to harmonic continuity and logic of progression” (Ibid.). Fashion magazines describe fashion world institutions by denoting not only the main connections between designers, celebrities, brands, and prices but defining the main fashion locations (from the fashion capitals to catwalks and shops). The fashion media place the idea of fashion in the reality of the concrete places and concrete people with their social environment and cultural and economic differences. Fashion magazines work with names, making them popular, successful, and desirable or unsuccessful, risky but still famous.

In one of her studies on fashion Agnes Rocamora (2001) considers the phenomenon of fashion as the popular culture and as the high culture that performed in the British and French magazines. Different focuses of magazines on the comprehension of fashion create different fashion interpretations and symbolic meanings. The British “The Guardian” considers fashion and its components in the frames of stars and celebrities whereas the French “Le Monde” addresses fashion as a part of art creations claiming to its special cultural status. This difference is reflected in the language that is used for describing fashion as well as in

constructing the elite and mass popular culture surrounded. Through the views on fashion in the UK and in France there are representations of both capitals formed relating the conditions of the fashion production, the industrial development, and the cultural roles. The British magazine performs fashion in more pragmatic view related to catwalks, designers' news, celebrities, and current fashion trends. The French magazine focuses on fashion as on the world of dreams, art, creations, and images.

Alison Matthews David (2006) denotes that the fashion magazine "Vogue" has been - even so with its connotation to France and the notion of "la mode" - an American issue production. Its establishment in 1892 brought to USA as an independent fashion producer an importance and representation in the fashion world. The rise of the US high fashion market led to the development and popularization of fashion journalism and the fashion media, highlighting an authenticity of the American fashion and the American style in the beginning of the XX-th century. As Matthews David writes, the first "Vogue" has been oriented on the young women with high financial abilities being ready to consume and accept the new idea of femininity based on the American-produced fashion.

Norma Rantisi in the analysis of the New York fashion industry development in the beginning of the XX-th century argues that the American fashion magazines, for instance, the "Vogue" and the "Harper's Bazaar", promoted the city of New York as a fashion capital (Rantisi 2006). With the help of various advertisement and photos published in magazines the New York image has been associated with the production of fashion, especially by cooperating with the ready-to-wear industry. The image of a fashionable woman living in New York was attractive for consumers through the country and leading them to the city of New York for shopping and entertainment.

The Russian version of "Vogue" has been published for the first time in September 1998 and, as Djurdja Bartlett (2006) denotes, it has been not just a regular incident in the working process of the famous fashion magazine. Supported by several events, hosting internationally famous celebrities and local elites, fashion leaders, pop-stars, by various advertisements in cities, by promotion around Russia, the process of the "Vogue" invention truly provided its ideology and the social values of elitism, high social class availability, and luxury. By such a preparatory effect the fashion magazine has not only presented its own appearance and popularity but attracted attention to Russia and the Moscow city particularly as obtaining sufficient fashion sources, fashion readers, and fashion clients to locate the publishing of one of the greatest fashion edition there.

The first issue of the Russian “Vogue” presented a photo story performed by the famous Western fashion models in the familiar Russian interior of the Moscow city. The demonstrated trends and lifestyle presented new idealistic system of consuming in society that sufficiently influenced many social groups, especially with the high financial abilities, of Russia. The new competency of a style has been presented moving from the home-made, not expensive and not representative clothes to the high social status, money investment, and the contemporary haute couture. For this new style policy there have been several fashion icons’ images, new gender roles, and new gender representations created in order to fit typical social expectations and social value system. Meanwhile, the Russian “Vogue” had to combine the Western fashion standards and practices with the post-socialist traditions of clothing and beauty.

On the one side, the Russian “Vogue” as a media source was a source for representing the Moscow city or even the country in general by delivering the status of the fashionable place (in a way the “branded city” representation) and certain financial abilities to Russian citizens, their taste, and preferences suited to the “Vogue” readers. By the use of different media instruments as the advertisement, event promotion, photo materials, and posters placed in the city the Russian “Vogue” promoted itself in the city.

On the other side, the Moscow city as a fashion place with the variety of fashion events worked for the representation of the world famous and important fashion edition and demonstrated its ability to attract attention and perform trends. However, the financial crisis occurred led to the cancelation of some events and reduction of expenses; the “Vogue” edition experienced uncertainty and different way of the organization process in Russia, which was not similar to the previous experiences on the international level. Moreover, the main consumer group – women – did not obtain appropriate knowledge and skills (by some ideological and economical reasons) in order to be prepared for the acceptance of the high fashion on the international level.

Staying on the critical position to the Russian conditions in the middle of 1990s, Bartlett underpins that the usual way of implementing the fashion edition in definite social, cultural, and geographical circumstances fails on the post-socialist Russian reality. Other competency of the fashion process as well as the economic development and social attitudes in that time in Russia has not been adapted to the Western culture and the Western approach to fashion. Anyway the appearance and fast popularization of the “Vogue” magazine symbolized the important transformations in style and fashion, gender roles, consumer

behavior, and imagery. Bartlett argues that social, economic, and cultural levels of post-socialist Russia transformed in a certain way the “Vogue” typical value system of luxury, unserious and unlimited. On the one hand, the “Vogue” magazine provided the fixed standards of publishing, presenting the lifestyle, fashion, and fashion ideology, consumer practices and consumer aesthetic, so that almost everything has been ruled by the “Vogue” patterns. On the other hand, the Russian reality of 1990s formed new fashion narrative appropriate for the Russian consumers and fashion followers, which has been reflected on the fashion pages.

By resuming, it is possible to claim that fashion magazines as a cultural product reflect cultural tendencies and trends from the past and from today that influences in the various ways the represented reality. Being a commodity, fashion magazines aim to attract attention and consumers. For that reason the represented information is constructed as a consumer product with specific goals to be purchased. Thus, in both cases the represented reality is the media-interpreted reality that is dependent on the several factors and the work of social agents behind. Visual and textual representations in fashion magazines depend on the global and local contexts and signify the involvement of the high or popular cultures in the representation process. Moreover, the fashion development and fashion trends are reflected through the high and popular cultures in the fashion representations. Therefore, it is suggested that the fashion discourse performed in the fashion media obtains the complicated structure built by the influence and involvement of several categories.

4.3. Media consumption and fashion in the Internet

The process of representation is very connected to the consumption process while producing images to be consumed by the audience. In this part of the research it is important to define particularly the possibilities of the media to create images of consumer objects and to provide it by the media sources.

According to Castells (1989), information and knowledge function as economic accumulators by producing innovations. Society is organized as a network system with the structured social relations aimed to arrange and diffuse information and knowledge. In modern society the most communication and knowledge transfer processes are concentrated around the media and the media networks; besides, the media is defined as a part of culture.

The variety and interactive mode of the media tools and channels influence by the communication process the cultural diversity that is concentrated mostly in cities.

Thus, the media consumption plays an important role in the process of understanding contemporary representation process. This type of consumption obtains some characteristics that influence the quality and the quantity of consuming. The media consumption then is understood as the consumption of the media information presented in various media sources. In terms of this research the media consumption is considered in the area of fashion magazines, in its printed and digital versions.

Special attention should be given to the importance of the Internet as the media resource that by the use of technological development is able to integrate various forms of communication, informational channels, media effects, and different contents. The Internet as the media adopts behavioral patterns and provokes social changes despite of the fact that it is institutionalized by existing economic, politic, cultural, and social regulation norms. DiMaggio et al define the Internet as “the electronic network of networks that links people and information through computers and other digital devices allowing person-to-person communication and information retrieval” (2001, p. 307). Being a unique invention, the Internet combines different forms of communication (personal-personal, personal-machine, individual, group, or broadcasting) as well as various types and layers of the content (audio, video, and textual).

The researchers consider the Internet, for instance, in the frames of inequality if it units differences in the social, cultural, and economic statuses of users providing them equal opportunities to access the information, obtain and improve knowledge and the necessary content. At the same time, some people are anyway more privileged to receive the Internet of a better quality, faster, sooner and without limitations. By offering the notion of the “digital divide” the scholars denote the unequal opportunities in accessing the Internet that in several ways influences the access to information and deliver some limitations by the use, technical and social support of this media resource. The authors develop the idea that the Internet by providing many services online (education, work, payments, booking, entertainment, socialization) saves the time and the energy for other users’ activities and simplifies some actions via the Internet connection. However, there is a risk, as the authors warn, to lose the skills to communicate and act in the reality by staying mostly in an artificial virtual world.

The category of the time displacement by the use of the Internet is very significant concerning the contemporary social research in general and particularly in this dissertation: the access to the media resources combines social awareness and representation function. It substitutes the social interaction, work abilities, and different kind of social experiences. Consequent important characteristic of the Internet is its ability to form the community: people are ready to join a virtual group in order to obtain information, to identify themselves with a virtual social group, to know about trends and current events.

Due to the Internet sources development, the popularity of blogging due to its broad topics variety, easy accessibility, and mostly informal communication type increases. The fashion phenomenon uses blogs, public and private ones, as a space for production, diffusion, and consumption of the fashion discourse (Rocamora, Bartlett 2009). Being a social digital open space, the blog signifies individual opinions and personal preferences. In the fashion context it reflects and promotes fashion standards and trends. As a new type of writing and with the small-story format, blogs are quite popular among different social groups and are able to rapidly collect and distribute various information that in the fashion context is an advantage of the media source.

Blogs, particularly the fashion blogs as a new communication form, represent producers and consumers of fashion and fashion cultures. Bloggers (people who create and write in blogs) perform their fashion attitudes and purchases and, at the same time, produce the fashions for consumption. The information presented in blogs is usually commented by readers that sometimes produce the discussions or debates in various polite or impolite forms, which, in turn, works for the production of the fashion discourse. Due to the high popularity of private fashion blogs, several fashion magazines create own blogs to stay connected to the readers on the level of such a private easy communication.

The interesting and very important in the fields of fashion, media, and communication the phenomenon of the fashion blogging is considered in several studies. Marco Pedroni (2015) argues that the fashion blogging appeared in 2001 and since that time provoked much interest from the scientific community. On the one side, the fashion blogging represents very effective communication tool. On the other side, its content is very relevant to the fashion media research. However, Pedroni stresses the ongoing scientific discussion concerning the amount and the frames of the fashion blogging influence on the contemporary fashion journalism as well as the consumer audience. In other words, the power of the fashion blogging in the fashion discourse is questioned.

Agnes Rocamora, for instance, investigates personal fashion blogs as a technology of constructing identity through the communication spaces (Rocamora 2011). Through fashion blogging individuals, especially woman, construct and reproduce identical images and various representations of femininity can be discussed and accepted. The fashion bloggers articulate their fashion ideas by regular online-published materials.

Various sorts of texts may be combined with images, photos, videos, or music that in general is called a post that can be quickly updated in the frames of the information diffusion as well as can be commented by readers as a part of the Internet communication. The variety of posts' topics is very huge, from the global current issues, the local events till the personal everyday life experience. The author defines the independent (from a definite person) and corporate (from the fashion institution of a brand) blogs, each of them can be organized around different fashion topics. Rocamora claims that bloggers by describing their everyday life, current events of their private life or posting personal photos construct as own style and fashion as well as personal identity based on the fashion trends and items.

Famous fashion journalist Suzy Menkes strongly criticizes the fast development of the fashion blogging and its exaggerated role at the fashion market (Menkes 2013). The author argues that the contemporary fashion writers, and especially working online, have now the only one aim to promote themselves and not to talk about the fashion news. Thereby, the quality of the presented fashion information is usually not at the high level and emphasizes only personal motifs of a fashion blogger. Menkes supports the idea of the Internet-narcissism that has been popularized mostly and actively by the fashion bloggers worldwide.

Olga Vainshtein (2014) supposes that through the popularization of the fashion blogging the phenomenon of street fashion has been developed and changed the relationships between the body and the city. The street fashion images replace the accent from the body to the style presented that define the subculture or the fashion statement conveyed by the style. Particularly, at the street fashion images special attention has been given not to a perfect body or body parameters but to the style creation (mix-and-match principle). Moreover, style, dynamic, and anonymity are more important for the image idea. Sometimes, the heroes of the street fashion images represent a marginal or minority group that switches an accent again from the artificial model photo session to the real life story-telling. Finally, the interactive basis of the fashion blogging not only diffuse or deny fashion trends but offers more freedom in the fashion creation and representation.

The idea of blogging and particularly the fashion blogging has been specified in this part of the research intentionally. The format of blogging as the fast online communication aiming to deliver the news or information blocks, which can be presented as by individuals in a private way as by a group, company, or community, fits very well to the concept of representation. Moreover, such a format is supported often by fashion magazines in order to obtain a digital version of an edition and maintain the trend of the fast communication via online sources. Thereby, the empirical material for this research is a digital version of the fashion magazine presented online in a form of the fashion blog. All fashion news is performed as in the blog by listing from the bottom as oldest news to the top as the newest. The representations of city and fashion in the online versions of the fashion magazines have been created by the text and visual images as a variety of the media sources. An additional online function to share the news in social media works as a communication channel with others and as a part of identity and personality image creation. In other words, for the goals of this research an empirical material of online fashion editions properly fits and obtains promising perspectives for the investigation.

Conclusion

The media sources provide several functions and influence auditory in several ways. In this chapter the attention has been given, firstly, to the role of the media by providing standards and attitudes. In this relation the media by presenting information obtain authority to set models and patterns and offer a comprehension of the core ideas about gender, social status, and value system for the social groups. Secondly, the media obtain the power to manipulate and control the audience by performing information. In this way the media choose which information to deliver, through which communication channel and in which amount, thereby, the comprehension of the reality and ideology can be constructed. Thirdly, the media construct narratives, as textual as visual by the variety of sources available. There might be connections between fashion and city constructed referring to the media sources, fashion discourse, and fashion geography.

The most appropriate way to investigate fashion and city representations can be found in the empirical material of the fashion magazines as one of the most popular and available media sources. Special attention has been given to a digital version of a fashion edition as the popular online way of communication and information diffusion and exchange. The role of

the fashion blogging increased in the last years, which has been reflected in its popularity as between individual bloggers as well as between professional fashion journalists and successful fashion editions. Thereby, the focus of the empirical study has been concentrated on the digital version of the fashion magazine, which will be properly described in the following chapters.

Chapter 5. Sociological opportunities of the research method: discourse analysis applied to fashion and city

Introduction

As it was denoted before, this dissertation investigates fashion and city representations found in the fashion media, particularly in the online versions of fashion magazines. After the empirical investigation it is planned to define the characteristics of the media discourse that reflect the specifics of representing fashion and cities in the fashionable mass media. The research method of discourse analysis obtains the following characteristics to achieve the research goals in this dissertation:

- i) as a research method, discourse analysis studies texts and text elements in order to define relevant language patterns that signify the ideas and meanings;
- ii) for researching the mass media the type of the critical discourse analysis aims to define production and reproduction of power relations hidden in the language structures of the media texts and constructed by the domination group or social agents in the media;
- iii) by interacting with social and cultural aspects of everyday life the discourse as a social action performs an ideological dimension in the language use and reflects the hierarchical segregation and the relations of domination.

Firstly, in this chapter it is necessary to explain the notion of discourse and the comprehension of discourse analysis. There are several significant characteristics of a discourse required to be clarified and its connection to the social reality and everyday life. Discourse analysis can be considered as a research method as well as a research paradigm to study social interactions and social reality. Special attention is given to the critical discourse analysis as a type of discourse studies for investigation the relations of power, inequality, and domination. Moreover, the critical discourse analysis usually deals with the media studies and investigates the production and reproduction of ideology in the mass media. As far as the subject of the empirical research is the fashion media, the use of the critical discourse analysis pretends to be appropriate and prospective.

Secondly, the discourse components play a significant role in the analysis that is important to describe in this chapter. Language and rhetorical figures, for instance, depend on

social and cultural contexts where the discourse occurs; besides, the characteristics of social actors in a discourse influence the discourse language. Furthermore, depending on the discourse goal there are several ways of influencing the audience as, for example, argumentation, recommendation, or command. The differences in a discourse are articulated in the language use and the use of rhetorical figures and vocabulary. Additionally, the language context for a discourse sets the comprehension of a discourse message.

Thirdly, the media discourse as a discourse type for the media studies is considered in this chapter. The media discourse creates images and offers representations of objects, events, or personalities; besides, it occurs in various social and cultural contexts. Providing information, the media discourse presents a perspective, an ideological view that becomes the main object for the critical discourse studies. Moreover, the media discourse offers for the audience some space for interpretation that can form another discourse to be investigated. Furthermore, the media discourse is presented in the different media sources and by the different media texts and genres.

Finally, there are the methodological considerations for this dissertation presented. The role of the media discourse is provided and the necessity of the critical discourse methodology is explained. For this dissertation the approach that based on the idea of the news value is offered.

5.1. The notion of discourse and methodological opportunities of discourse analysis

From the classical philosophy till contemporary social, cultural, and linguistic investigations, discourse has been considered as a dialogue, a conversation, or a written text. In other words, under the notion of discourse is understood an oral and/or written communication process. It is usually characterized by the continuous and connected elements that form common structural context. This context is organized in the process of discussion that develops from the particular to the general ideas. Usually the discourse consists of the specific language and vocabulary that construct the language environment; therefore, by reasoning the meanings and significances of objects and ideas can be produced. Concerning the research areas, the discourse is connected to the gender studies, political studies, ethnical, national and racism issues as well as to the media analysis.

Roland Barthes defines the transtextuality of a discourse as its main characteristic that conveys its complex organizational nature that consists not only of the language structures but of the cultural, social, and motivational elements (Barthes, Lavers 1972). The discourse also consists of the knowledge, attitudes, and symbolic meanings while is constructed in the definite discursive field. Through the works on discourse of Michel Foucault (1984; 2010) the notion of discourse obtains an ideological category. In these conditions language is structured by the patterns in the area of which discourse acquires social meanings.

The discursive field is understood as a social interaction that transforms into social practices. The discursive field reproduces the language of communication, sets the borders of a discourse, regulates and supports the discursive practice, is institutionalized and forms the discursive community. Concerning such functions it is possible to outline some actors in the discourse process as following: i) discourse initiator; ii) discourse leader; iii) main social agents of discourse; iv) follower; v) random follower.

Jean Baudrillard (1981) extends the comprehension of discourse including the objects of the everyday reality that function from the utilitarian and communicative perspectives. Objects, according to the scholar, obtains social meanings and social values, thereby, the use of them in everyday life constructs the discourse as a symbolic system. The author claims that the consumption of objects reflects the consumption of social meanings, thus, it can be understood as a reproduction of culture and, at the same time, as a perception of discourses. As far as in the concept of power relations the access to the discourse means the access to power, domination, and manipulation, then by perceiving discourses consumers are manipulated and controlled by the creators of the discourse.

According to Phillips and Hardy (2002), discourse represents social reality where all social objects are formed by the text production, perception, and diffusion. The discourse prescribes human behavior and social interactions in the social reality. In other words, the notion of discourse is considered under the social constructionism methodology. The scholars stress more the methodological comprehension of the discourse as cognition of social reality and less its characteristics as a social research method. The discourse consists of the interconnected texts and is influenced by the context where the text has been used, accepted, and reproduced. Phillips and Hardy state that the main goal of the discourse analysis is to define the opportunities of language to construct the social phenomena.

One of the influential ideas about the social world is an assumption to understand it as a text (Lyotard et al.1984). The social reality is as a text fragmented and unified, organized and decentralized, understood as the information and the process, which can be used by describing society. A text can be presented as a measurement issue, as an area of analysis, and as a method. In such conditions the discourse as a method and a communicative product can be important for uncovering the characteristics of social interaction.

The dual character of the discourse comprehension can be explored in its function to constitute social reality and, at the same time, to combine and to reflect in the language use various social attitudes, expressions, ideas, and interactions. Alvesson and Kärreman (2000) consider the discourse from two perspectives. On the one hand, the discourse as a social text is understood as the acts of communication in the socio-cultural contexts, which can be realized on the local level. On the other hand, it could be the social reality created and formed by the language in the discourse that is realized on the general level and provides the articulation and structuration of ideas. The interest in the language and language use is articulated in the discursive practices; besides, in the ways of representation of the social reality, social attitudes construction and diffusion.

Discourse analysis can be understood as a type of the text analysis. In the contemporary science it is defined as a research paradigm as well as a theoretical and methodological approach for social and cultural studies, philosophical and interdisciplinary investigations. According to Harris (1952), discourse analysis as a research method aims to investigate a “connected speech”. The method allows studying the text elements in its occurrence order and discovering distinctive for the researched text patterns. Such patterns can be related not only to the researched text but also to the social agents that articulate this text, or to some particular styles of text articulation that relate to culture, behavioral patterns, and social context. So the same words may be considered with different meanings concerning its structure in the text, the context of text appearing, the cultural norms, and many other aspects, too.

There are different types of information that can be used in a discourse analysis, for example, data from interviews or focus-groups, documents from archives or media sources, video or audio materials. Moreover, various quantitative and qualitative methods of research can be used in the discourse analysis methodology, as content-analysis, conversational analysis, ethnographic study, discursive psychology, linguistic and interpretative methods.

As far as the empirical material of this dissertation is based on the media sources, it is worthwhile to explain deeper the type of the critical discourse analysis and two related research concepts. The critical discourse analysis is oriented to investigate the notions of power, social inequality, and domination. One of the most famous researchers in this area, Teun Van Dijk (2008) emphasizes in the research of power relations the role of the language practices that function in the discourse and the communication process. Discursive enactment, representation, and reproduction of power relation and inequalities become the aims of the researcher. In his study of the discourse the characteristics of a text, speech, or interaction are connected to the characteristics of a social group or society and social interrelations. As far as the critical discourse analysis is concentrated on the principles of social domination, it is worthwhile to study the ways to access the social public discourse as the power resource.

According to Van Dijk (2009), the critical discourse studies are understood as a critical perspective to analyze, interpret, and explain social processes and the ways of power domination and inequality. The critical discourse studies are problem-oriented and search for legitimate and illegitimate norms in the discourse.

In the critical discourse studies, according to Van Dijk (2001), the discourse is more often oriented on social and political problems than on paradigms and current social tendencies. Moreover, methodologically it is required an interdisciplinary approach in order to better explain the social context of a research question. As far as the discourse as a form of social action represents social and cultural aspects of society, it also deals with the ideological categories that conveyed in the use of language and texts. Furthermore, an ideological character of the discourse provides its function to interpret, represent, and explain social and cultural processes. The discourse works simultaneously at the micro and macro levels of analysis, combining the categories of language, interaction, and communication with the categories of power, domination, and inequality respectively.

Van Dijk (2003) supposes that discourse analysis should be understood not as a single method of analysis in social sciences but as a scientific practice that obtains various methodological approaches. It can include a phonetic or semantic analysis, an interactional analysis, a stylistic or rhetoric analysis, a genre or semantic analysis of conversation. Moreover, the discourse should be considered as an interaction, a social practice, or a type of communication in different social and cultural contexts.

The critical discourse analysis considers the domination relation from the perspective of an oppressed group by the use of its experience in order to measure the level of dominators legitimacy. Then the main research question in the critical discourse studies concerns conditions and reasons why the use of power becomes illegitimate. The illegitimate access to the power resources offers to control and manipulate social groups in the interest of a domination group. The domination process in the discursive practice can be conveyed through an influence on the system of knowledge, relations, norms, values, and ideology.

The domination group controls the discourse that is simultaneously a text and a context together. An access to the discourse is controlled by the domination group. The most typical discourse with the power access is the media discourse (Dijk 1991). The content of the media is regulated and diffused by the power resource to the mass audience. Thus, the domination group controls the media discourse as a reproduction of the power relations and regulates the interpretative abilities of the dominated group to accept and consume the media information.

The critical discourse analysis observes media sources as the sources of discursive practices and considers the mainstream and alternative media sources of information. Furthermore, it critically analyses the role of new media and variety of media and technologies to receive the information today. The accent is given to the production and representation of an ideology through mass or alternative media in the area of free access to information and independent quality of information corpus.

The critical discourse analysis receives some critics from the social scientists. For example, the scientific objectivity of a researcher can be questioned on the topic of language that is simultaneously analyzed and used for describing analysis (Billig 2008). Moreover, the idea of the interdisciplinary approach of the discourse analysis is also developed and criticized relating the levels of interdisciplinary, participants, and objectivity (Leeuwen 2005). There is also a tendency to strengthen the critical component of the discourse studies approach, particularly in the relation to dominated groups and their cultural attitudes, system of values and norms (Pereverzev 2009).

Norman Fairclough (1993), a well-known discourse researcher in the critical discourse studies, understands the discourse as a spoken or written text as well as a semiotic practice in the non-verbal communication act. By the use of language in the discourse it is a social practice understood that is framed by social, cultural, and historical contexts. At the

same time, the language use shapes the social reality by constructing social relationship, identities, system of values and knowledge in the discourse. Fairclough (2005) defines the notion of the discourse order as an articulation of discursive practices, types of discourse and its meanings.

Thus, the scholar divides the discourse as a particular area of the discursive experience and a genre as a particular way of the language use. In each discursive practice there are three important dimensions as a text, a discursive practice as a way of the text interpretation, and a social practice as a social action. A text and a social practice are connected through the influence of the discursive practice, in other words, of an interpretative way. The combination of the discourse and genres, on the one hand, influences the text production, on the other hand, is resulted by social conditions of a discourse event. Fairclough calls this process as the interdiscursivity. The question of power and control in the discourse can take place regarding the situational context, the institution involved, or the societal context.

Concluding the discussion about the notion of discourse analysis, it is possible to consider the media discourse as a type of the discourse for the critical discourse studies. The accent on the critical discourse analysis by researching the media is given while the media usually understood as providing ideology and diffusing intentionally created images and representations. The media sources are performed particularly by written texts and provide a representation about certain objects, persons, or ideas. From the particular issues the media sources form general comprehension of social, cultural, political, and other aspects of everyday life. By the use of special language and vocabulary, oriented to the particular audience and to the defined goals, the media sources compose the specific media discourse with own characteristics and possibilities for researchers to investigate it.

5.2. Discourse components as a methodical tool for an investigation

The discourse consists of many significant components that play the roles in the processes of discourse construction, acceptance, and diffusion. Following the definition given earlier, the discourse in this research is considered as the textual information providing different connected ideas and attitudes. They form the specific of the discourse; they place it in the related area of discussing. For the goals of the dissertation the following discourse components, related to the media context, are considered.

5.2.1. Language

One of the important components of the discourse is its language. Depending on the context and type of the discourse, language characterizes social actors, time of using the discourse, social, economic, cultural conditions in which the discourse is produced. As Caldas-Coulthard (2003) denotes, the media language as a deep and prevalent discourse type uses technological opportunities and mass communication advantage to produce and diffuse the media messages. Moreover, the scholar claims that the news as a product of the media discourse is always not an objective representation while presenting the facts from someone's perspective.

In other words, the news report about something or someone and this representation is framed by the social and cultural contexts. Furthermore, there is a considerable difference between a real social practice and its representation articulated in texts and words. The representation as a part of the media discourse always obtains specific goals and relationships according to which the social practice can be performed in the media.

5.2.2. Rhetorical figures

The use of the rhetorical figures, for instance, tropes, and the figures of speech, enlarges and enriches the discourse structure. It provides the specific character of the discourse and produces symbolic meanings and new ideas in the text. Some tropes as a metaphor or an allegory are used a lot in everyday life, in the everyday discourse. Moreover, for the media context such tropes work as an expression of ideas, judgments, or emotions related to the discussed topic. The figures of speech, for instance, an epithet, a hyperbole, alliteration, or a periphrasis, specify the context of the discourse and construct the relations between the discourse and its audience. In other words, the more complicated language in the discourse prescribes the aware and prepared recipients (for example, the readers of a thematic-oriented magazine are aware of the related vocabulary).

Bouchev (2012) defines such important rhetoric methods of the discursive language as: i) stereotyping (to apply to already existing or create new); ii) repetition (to emphasize an idea); iii) euphemism (to substitute an idea by its indirect expression); iv) metaphor (to suggest a resemblance by substituting something with literally inapplicable); v) periphrasis (to play with words and meanings for a discursive goal). Furthermore, as Bouchev denotes, particularly the media discourse is strongly connected to the emotions and judgments expression.

5.2.3. Goals of discourse messages

The discourse can obtain various goals concerning the influence on the audience. Relating these goals the discourse organizes its content and uses language structures and proper vocabulary. The way of argumentation in the discourse is one of the examples. By providing an idea, the discourse relies on different arguments as a support system. The argumentation basis depends on the characteristics of an audience and a community, which it forms, their social and cultural attitudes, the system of values and social norms. Furthermore, the discourse participants use these arguments in order to position themselves concerning the discourse.

The use of the moral argumentation, as Eronen (2013) claims, in a discourse creates the social hierarchy by placing the discourse participants in the relation to their contributions. The study focuses on specific topics included in the online discourse; the moral argumentation of participants is based on the moral norms and divided on several types. These types depend on the participants' background, the style of an online conversation, and the specifics of discussions. The study provides an idea that the social hierarchy in the discourse can be created by the use of the argumentation corpus, particularly of moral norms as a basis of judgment.

The author develops an idea of community to which the discourse participants refer by sharing common comprehension of moral norms and behavioral guides in the communication. Moreover, the moral rules in the community can include not only general moral norms for everyone but precise norms for the community members that construct the power relations and emphasize the hierarchical relations in the group.

The discourse can obtain an intention in its messages, for instance, to set some standards or stereotypes, to diffuse a trend, to support an idea. The language of intention in the discourse differs from the language of predicting something: the former aims to target the audience, the latter just suggests. Certain gradation can be articulated in the discourse. Evaluation, for instance, gives some values, identification places in the proper area, and classification prescribes the cluster. The language of recommendation in the discourse is less direct and powerful as the language of command.

Bednarek and Caple (2014) investigate how the value of the news can be constructed in the news discourse. The authors offer an idea that several media instruments as the verbal resources in the news discourse construct the hierarchy of the valued news as an ideology.

The scholars use the critical discourse analysis aimed to reveal the reproduction of ideology and offer a new approach for the news discourse.

The news is defined by the authors as a category that reflects some story or event, structures and orders it according to its value by reporting. By the indicators such as proximity (geographical or cultural reference), negativity aspect, elite status, and superlativeness the news are involved and constructed in the news discourse. The news are understood as created by and implied in the news discourse, besides, the language of the news discourse signifies and highlights the news context.

The news qualifies the text where they are represented and in this way the news value is constructed. The news values can be called ideological while providing and diffusing different ideologies by reporting. In the fashion world the news institution also provides the ideologies that form the power relations between participants of the fashion discourse.

5.2.4. Language context

The context where the language in the discourse is used plays an important role for the language structures, vocabulary, and discourse influence. Meredith and Stokoe (2014), for instance, investigate the language of the Internet written discourse. The authors focus on the self-initiated self-repair pattern in different types of online conversations. The discourses in the Internet obtain the language systems and are practiced by the Internet users depending on the Internet community type and of the Internet conversation. The researchers show how the Internet discourse in the online conversations can be constructed by practices of the language use and of the self-correction actions. Moreover, the role of the Internet technology and its possibility to construct and affect communication and the discourse in it are demonstrated in this study.

Specific focus on the language of the discourse is given by the study of the newspaper images by Knox (2009). The scholar argues that the role of news images in the discourse is much more important as just an illustration and a representation of an object or an event. The news images in online newspapers, according to Knox, obtain the meaning-making function in the discourse by connecting language practices with semiotic structures and historical and cultural contexts. The combination of texts and images creates a new semiotic system of the discourse with possibilities of the language and visual data to construct the conventional meanings.

5.2.5. Construction of identity as group membership

The discourse forms the community where participants have connections, social bonds, and common attitudes relating this discourse. It is also possible to talk about common identity that is performed by the language use in private or public interactions. In the study of the social media Zappavigna (2014) argues that common identity is formed by sharing common values among participants of the social media sources. This is possible by the use of language that signifies the participant's system of values. Common identity forms social bonds among participants of an online discourse; they share the group membership by sharing common ideas.

The author also promotes an idea of hashtagging (a form of the metadata to mark the information) as an instrument of joining the community by the online action. Researching on the microblogging about everyday life, the scholar develops an idea of an ambient identity that articulates the form of communion, particularly online, with shared interests. The specificity of an ambient identity ignores direct interactions between the social media users in order to share ideas, opinions, or social practices. The community members use hashtags as the markers to denote information, which they want to be promoted in the social media. The social media users share the ambient identity in a group and have an opportunity to share, to comment, or to argue relating presented information. In other words, hashtags play the role of the uniting element for the group membership in the social media context.

In his study of the consumer advertisement Callier claims that there are various identities constructed in the media (Callier 2014). Stereotypical representations of different consumer classes in the advertisement form the consumer discourse that is supported and diffused by the mass media. Moreover, through the representation of the social classes' images there is a class identity formed and social inequalities are presented. The advertisement discourse forms representations about social classes and social differences between them, providing by the advertisement of consumer goods various images and identities. The scholar suggests that a social class is understood as a semiotic category that aims by performing social identities in the advertisement to regulate and to influence the consumer behavior. The idea of the mass-mediated advertisement is also developed by Callier.

Other way to talk about identity and the discourse is possible related to the example of the study by Turgeon, Taylor and Niehaus (2014). The scholars claim that by following an

idea that implanted in the discourse it is possible to form an identity image under the view of the audience. Several discursive techniques are analyzed in order to understand the process of the identity legitimation and shaping its characteristics by correcting negative aspects.

5.2.6. Expected recipient audience

Any written discourse obtains own readers. Some scientists offer an idea about the model readers and the construed readers (Jaakola et al. 2014). The first one is collectively created by editors of the media source and the second one is a result of the text analysis after editing and publishing. Both concepts of a reader represent the idea of an intended image of a reader by the input and output of the journalist texts. The reader is understood as a construction of two perspectives.

5.3. Media discourse as a research strategy for fashion and city representations

The media discourse obtains the power to diffuse information with the high speed and is oriented on the mass auditory that is possible to process with the mass media technologies. The media discourse deals with the problems of representations and image construction in various socio-cultural contexts. The main task for the discourse analysis is to investigate how the key idea of news, events, or actions has been transformed or deemphasized through the representation process in coordination with the interests of a domination group.

The media text in the media discourse obtains primarily an informative task in comparison with other types of texts in the discourse. It is oriented on the mass audience and the author of the media text can be as one concrete person as well as a representative agent of a social agency, for instance, a magazine, a TV channel, or a newspaper's editorial office (Kazak 2011). Moreover, meanings presented in the media text can be interpreted differently depending on the context, audience, and group social values. In other words, the media text stays always open for interpretation and reinterpretation. Furthermore, the media text can appeal to the commonly famous meanings, standards, and social values as well as create new ones and present and diffuse them in the media discourse.

As Tersi (2012) argues, the media sources that obtain very narrow specialization or oriented on very specific auditory group obtain more chances to reflect and represent the institutionally provided social attitudes. It can be explained by the mass media orientation in this case on a specific group of recipients whose interests, social values, and opinions are

considered. Thereby, a specific way of presenting information can be chosen and by this the social attitudes or institutional regulations confirmed.

In the research about the sex and relationship models in women magazines Gill (2009) defines the following text genres: survey report, descriptive article, “how to” article and feature article. Each text genre presents the researched information in a certain way as, for example, by an approval from the studies, by describing the specific of a problem from another perspective, by explaining the ways and the rules of the issue or by the examples from the issue or participant problem. From this research assumption it is possible to develop an idea that in the media discourse, particularly for the media texts in the magazines, there are several ways of presenting and performing the media messages. Using various ways of argumentation that supported by examples, relevant issues, or practical advices, the mass media form the media discourse with the common idea that is suitable and understandable for the audience.

According to Kazak (2012), the media text presents a combination of genres and styles that are the part of the mass communication processes as to journalism, television, and newspaper products, to PR and advertisement texts. Thereby, the media text obtains different codes for the analysis while operating with different types of textual, visual, and audio, multimedia information. The scholar defines several significant features of the media text as, for instance, mostly descriptive or performative character of the presented information, the reworked from the first sources information content, immediacy, and standardization of the presented media content.

The access to the discourse is conveyed in the ways how it is controlled. From this point comes the question about the agents or domination groups that obtain such an access to the discourse. The mass media today play an important role in diffusing discourses and thus, obtain the power resource to control and regulate the public discourse. The control category consists of defining a context, a discourse topic, its genre and style, its structure, and a way of development. Furthermore, the control relates not only to the discourse organization, but also to the people’s minds. It influences human’s system of beliefs and knowledge providing credible information from the authoritative resources. The discourse influences mental representations of things and events, which recipients construct from the information by the discourse.

Comprehension of the discourse is connected to the personal knowledge, individual experience, social attitudes, ideologies, social norms, and values, influencing individual behavior and system of judgments. The discourse can manipulate these categories that will be reflected in the changes of personal characteristics and individual comprehension of the discourse meaning. In these conditions the mass media obtain the influential power in the audience but all the changes that take place in the audience's conscious are connected to the already existing knowledge and system of norms and values. Thus, the discourse even presented by the mass media cannot transform the audience conscious but can create variations and individual interpretations of the received information.

The influential role of the mass media, particularly TV, is investigated, for example, by Pennock-Speck and Fuster-Marquez (2014) in their study of the imperatives in the TV advertisements. The imperatives can be constructed by the discursive techniques with a directive intention. The institutional character of the media discourse allows incorporating in the already existing social reality a new idea, new object, or new social practice by popularizing and spreading information in the concrete context (Munir, Phillips 2005).

Coming from the idea that knowledge can be formed in the process of the mass communication, in order to analyze the media discourse it is necessary to consider the conditions and ways of the reproduction of knowledge in the mass media. The media discourse is understood as a specific type of the discourse in the mass media information field; it obtains specified verbal practices and communicative acts. At the same time, any type of the discourse realized in the field of the mass communication and produced by the mass media can be also named as the media discourse (Kozhemyakin 2009).

Moreover, the media discourse is focused on a topic in a socio-cultural context in order to be produced, translated, and interpreted by the mass media resources (Kozhemyakin 2010). Furthermore, the media discourse produces knowledge, evaluations, images, and ways of its translation. The main goal of this type of the discourse is to describe and diffuse information about an object. Additionally, the media discourse interprets or regulates social reality by its representation, influences social behavior or value systems, forecasts, and presents social judgments.

The notion of social interaction is very significant while working as a way of receiving information and participating in the media discourse. The mass communication constructs and translates the knowledge; besides, the media context influences the significance of the

translated information. Each topic in the media discourse prescribes the ways of its translation and interpretation that prescribes the character of the mass media communication. The scholar explains that in the media discourse the main idea or pattern can be transformed and changed during the media communication act. This fact defines the importance of any media text for analyzing the media discourse.

The types of the media discourse can be differentiated by genres (news, promotion, advertisement) and functions (information, analysis, representation, ideology). The researcher claims that in the media discourse the meanings can be formed and differentiated, the representational hierarchies can be constructed and legitimized by the interpreted social practices. Moreover, by analyzing the media discourse it is important to denote its interrelation with other contexts and the level of involvement of various social agents.

The advertisement as a part of the media discourse obtains the same principles with fashion in order to attract attention and set attitudes. The advertisement provides originality of a product, its constant change and transitory in the world (Lipovetsky 1994). For catching the consumer attention the advertisement uses variety of competitive brand names and brand slogans. As Lipovetsky defines, the advertisement “is a form of communication based on controlled excess in which the superlative is always counterbalanced by playfulness and humor” (1994, p.157).

Moreover, the advertising is creative and aims to construct the specific brand style and brand history, to individualize the brand. Additionally, the advertising as fashion plays an aesthetic role in seducing consumer by presenting the first visual attractive image of a product. The scholar defines several verbal techniques as word plays, alliterations, repetitions, meanings displacement, emotional focus, imaginary tricks that have been used by the advertisement in constructing consumer interest to the product. Thereby, the media communication is also constructed.

Furthermore, the advertisement promotes products that supply the already programmed consumer needs: the market is constructed with the demands and supplies in the balance. Lipovetsky claims that the advertisement does not aim to change human attitudes or value system but gently offers some brands or products to be consumed. However, it obtains the power to manipulate and control the consumer practices by implying fashion names and references as the authority choices and advices.

As the mass communication instrument, the advertisement influences gender stereotypes formation as well as of self-concept and self-understanding, as Orlova argues (2013). Thereby, it is very significant for scientists to research the advertisement effects in order to predict the changes that are possible to happen with the potential advertisement consumers. For this goal the research of the popular media images seems to be a relevant topic, particularly the female media images presented in the advertisement. Furthermore, the female images performed for the female and for the male audience obtain usually different aims in the media sources. The scholar differentiates types of images, types of media editions, and possible goals for representations with a potential to promote consumer goods.

Mona Domosh in her research about the national identity and imperialism (2003) focuses on the advertisement as a rich source of empirical data, especially for the cultural geography. Being a cultural practice, the advertisement creates the cultural discourse that represents the social world and particularly different places; it connects places, culture, and identity created. The advertisement presents to the audience the familiar narratives related to the advertised products and plays with the familiar meanings of things, places, and interrelations. In other words, the advertisement as the media discourse provides a cultural idea that has been embodied in a commodity or service offered to be consumed. Such an idea includes different contexts and representations connected to places and spaces.

According to Chudova (2010), the social world can be represented with a text concerned common topic or idea; this text can become the discourse of the social world. This discourse is socially and culturally determined but is involved in the context where the information is articulated. Likewise, Krasikova (2013) denotes that the comprehension of the social reality can be presented by the media reality where the media community ideas about the social reality have been transformed into the sustained and repeated representations, which are accepted as the valid current information. The presented information is constructed in the media source as a way of interpretation of reality by the mass media.

As Novak denotes (2013), in the contemporary social conditions there is a space for the consumer discourse that exists in the categories of consumer ideology, saturation, profits, and entertainment. This discourse can be easily and broadly articulated by the mass media sources. The language of the consumer discourse, according to Novak, is simple, emotional and mostly with short sentences as the advertisement slogans where the main message is easily recognizable. Additionally, the character of language constructions is more subjective and easily changeable for the freedom of interpretation. Finally, the consumer discourse

messages are obtrusive that is conveyed in the repeated information through the same discourse and direct call to action that is embodied in the consumer goods or services.

Concerning the media discourse, Bouchev (2012) claims that it usually follows the genre of the story-telling. It is characterized by constructing ideas through the repetition of topics and certain words that is a technique of the information perception. The mass media regulate and institutionalize an information field, control the power discourse in the mass communication, and support formation and socialization of the provided virtual world of the media information. In other words, the mass media construct the social phenomena and translate them as concepts, ideas, system of values, and attitudes. Thus, the discourse analysis is able to perceive and investigate such processes in the mass media communication by constructing and deconstructing the media discourse.

In any mass media message there is the news that structures and characterizes the media discourse. The news is understood as an informational message or event that is transmitted through the mass media resources (Voronkina 2012). In the media discourse the news is presented as socially important and significant that reflects the character of the discourse and transmitted idea. It is important to emphasize that in the journalist discourse the news is a representation of something that happened recently and interesting for the audience. In the public relations (PR) discourse it is an instrument to attract attention to a brand, a company, or a name. The PR discourse usually presents an announcement about an event, a person, or a company. The journalist discourse narrates about something that already happened and gives an interpretation, description, or judgment.

Moreover, in the journalist discourse the news is presented through the different structures as headlines, content, comments on the described event. In the PR discourse there is a narrative constructed that delivers the main message in a short compact form. There are two contexts that are important for both types of discourses: a situation and a social aspect. The former one relates an audience to the time and space categories of the informational event; the latter one is coordinated with the social characteristics of an audience for the correct interpretation of the informational event. One more specific feature of the reality representation in the media discourse is the fact that the PR discourse creates the reality with the organized events. The journalist discourse, in turn, reflects the reality with representing some of the facts and events that could be interesting and important for the audience according to the subjective journalist judgment.

Gill (2009) discovers the constructive role of the discourse to prescribe the relationship models in the popular women's magazines. This discourse explored in the thematic fields of magazines creates behavioral patterns that emphasize the men privilege and the heterosexual ideas as well as the ideas of femininity in the ideological context. According to Gill, this fashion media discourse constructs a comprehension of the social reality through prescribed feminine social practices with an ideological emphasis.

The scholar also underpins a notion of repertoire as a variety of patterns around topics in the texts, which are connected to the context and social formations. Repertoires as a category of analysis are more flexible with the structure and obtain much space for changes as discourse, even representing similar ideas through the language use.

The mass media information presented in the media discourse can be explored in the various media sources. Movies, for instance, as the mass media product represent the social world and social relationships through the creation of audio and visual space of the movie discourse that characterized by cultural, historical, and ideological contexts (Borisova 2011). The movies create images, texts, contexts, and symbolic meanings. The same processes happen with the television; there the TV texts reflect mostly the commercial interests and aim to attract attention of the audience. The television texts mostly consist of the entertainment information and principally reflect the consumer society idea (Novak 2011). This TV discourse is characterized by the huge amount of information delivered and the entertainment ways of its delivering. By the contexts and character of TV shows it is supposed that the consumerist idea is involved in the TV discourse. Thus, this type of the discourse creates behavioral models that are supposed to be socially accepted and valued.

5.4. Methodical and methodological considerations for the dissertation

In the framework of the dissertation the media discourse is considered as a type of the discourse for the empirical material. Under the media discourse it is understood the discourse that is produced by the media resources, particularly in this research as the discourse existing in the field of fashion magazines. The media discourse is also understood as a part of the popular culture; it can be influenced by ideological attitudes and hierarchical norms regarding the media audience. Additionally, for the empirical data the online versions of a fashion magazine have been chosen that emphasizes the role of the Internet as the modern communication channel for producing and diffusing information.

It is supposed that the media discourse, especially constructed in the fashion magazines, obtains and provides an ideology. In the case of the fashion media it might be the ideas of consumer standards, standards of beauty and fashion, behavioral models, social and cultural values. Regarding an urban component, the media discourse in fashion magazines performs the images of cities and citizens, describes urban lifestyle and urban everyday life due to the fashion ideology. The fashion edition diffuses and transfers this ideology, therefore, uses different tools and techniques to support the main ideological idea. In other words, the media discourse realized as the discourse in fashion magazines construct and transmit the fashion ideology that becomes for the method of the critical discourse analysis as a task to uncover such an ideological message.

The media discourse uses variety of instruments as, for instance, texts, images, references, and language techniques in order to highlight and attract attention to the type of information. It is supposed that the main information message can be realized in the form of the news that is especially relevant for the fashion media. Thus, the fashion magazines usually deliver information in the form of fashion news, optionally with a reference to a fashion authority, classical standards, or fashion novelty, but in general such fashion news is considered to be the main ideological message.

Thereby, it is possible to use the idea of Bednarek and Caple (2014) to analyze the process of constructing the news values in the discourse. The scholars investigate the process of constructing the newsworthiness in the media texts. In their research the news is considered as created particularly for the message; the value of the news exists through the media discourse. It is important to emphasize that in the frame of this dissertation under the notion of the news is understood any media message in the fashion magazine articulated in a textual form. The language in the media messages, as the researchers denote, works for highlighting, indicating, or articulating the newsworthiness of the message.

For this dissertation it is also relevant to appeal to the constructivist approach in order to investigate how the messages of the fashion magazines can be constructed and which values they obtain. Moreover, for investigating representations the constructivist approach is also significant in the way of creating and delivering images of objects. In other words, for this research it has been chosen the critical discourse analysis that aims to consider the ways of creating the representation of fashion and cities by the use of the language and texts in the media source of a fashion magazine.

Conclusion

In this chapter the notion of the discourse in relation to the methodical considerations for the empirical research has been considered. The importance of the media discourse for the goals of this dissertation has been defined as a suitable discourse type. The discourse analysis has been explained, on the one hand, as a research method, on the other hand, as a theoretical and methodological perspective.

For the empirical analysis there have been several discourse components analyzed. Depending on the type of a discourse, its goals, and potential audience, the components play a significant role by defining appropriate language, language structures, rhetoric figures, and expressions. The media discourse, which exists in the media space, aims to influence the audience and therefore use certain strategies or ways of motivation. It is definitely reflected in the media discourse language and created there ideological messages.

Furthermore, the media discourse functions in the various social and cultural contexts. Such contexts transfer the influence on the discourse that reflects the characteristics of the social and cultural conditions. The ideological idea hidden in the media messages can be conveyed in the media discourse with the help of language and the constructed values of the media message.

For the empirical part of this research the idea of the newsworthiness is chosen as a basic idea for the analysis. The analysis of the media texts covers the media discourse that consists of the media news that obtain definite values. The critical discourse analysis as oriented for the investigation of the media messages and provided ideology aims to uncover the ways of constructing the values of the media news.

Part III. Empirical Analysis of the Research Case

Chapter 6. Fashion and city representations: media discourse analysis of the “Vogue” magazine issues

Introduction

The aim of the empirical part is to investigate the fashion and city representations in the popular fashion and lifestyle magazine. The “Vogue” fashion magazine as one of the most well-known monthly magazines obtains the significant place in the world fashion media. It belongs to the Condé Nast Publications network of magazines and publications and is distributed in the 23 national and regional editions, targeted at the middle-class to upper-class readers.

The magazine has been founded by Arthur Turnure in 1892 in the United States as a weekly newspaper. The main target group at that time has been presented by the New York aristocracy with interests in fashion, arts, sports, and social life. The leading publisher Condé Nast bought the rights for the “Vogue”, the magazine profits increased by the change of the format from monthly to bi-weekly edition. Moreover, the magazine increased the auditory by starting its edition in different countries. Since that time the “Vogue” covered variety of current topics, related to fashion and lifestyle, increased the reader auditory and the number of subscribers. Furthermore, it received a stable good reputation as a popular fashion edition oriented on the middle-class and high-class, elite readership.

By experiencing different editors-in-chief, famous by their modern approaches and broad views on the fashion edition and its concept, the “Vogue” has been transformed through the time into the world most-influential fashion magazine that obtains an international readership of 12 500 000 readers. For the empirical part of this research the Russian and the American versions have been selected.

According to the media kit information presented at the official web-page of the Condé Nast media company (<http://www.condenast.com/media-group>), the amount of verified subscriptions consists of 1 067 668, the number of single copies is 200 086. The total readership number is constituted of 11 909 000 readers with 87% female and 13% male auditory in the printed version, with 62% female and 38% male auditory in the online version. Regarding the online-versions, the average of monthly unique online-visitors consists of 11

058 165; the average of monthly web-page views contains 357 816 066. The Russian “Vogue” has been launched in 1998 and obtains 805 600 readers with monthly unique users of 1 121 270 and monthly web-page views of the rate of 29 571 216 (<http://www.condenastinternational.com/country/russia/vogue/>).

The “Vogue” magazine covers the topics of fashion and fashion news, culture, celebrity news, lifestyle, and main social events concerning fashion weeks, fashion shows, and fashion runways. Additionally, this fashion magazine constructs the images of fashion and cities by describing, performing, and giving judgments that relate to the fashion authorities and rankings.

The focus is given to the Russian and American editions of the magazine due to several reasons:

i) from the institutional aspect it is significant to analyze the perspectives on fashion and cities from two editions from different countries;

ii) from the geographical aspect it is relevant to receive various ideas about the ways of representations of fashion and cities and about the fashion geography constructed;

iii) the analysis of the editions in two languages becomes possible cause for the author of this research the Russian language is the mother tongue and the English language is the first foreign; however, the direct comparison of the Russian and American issues as a comparative analysis has not been planned for this study.

Furthermore, the online versions of the magazine are chosen for the reasons of access, availability, and regular updating. In the conditions of contemporary society with high technologies and online communication ways it is worthwhile to research the online published data. The issues of September 2014 and February 2015 have been chosen as the data samples regarding the calendar of the world fashion weeks. In these two months the main fashion events for winter and summer seasons respectively take place in the main fashion capitals (Milan, Paris, New York, and London). Already two important categories are connected here: firstly, the construction of the fashion phenomenon and of the fashion content at the main fashion event; secondly, the location in the fashion capitals as the institutionally and geographically accepted fashion locations. Thus, by choosing the empirical data the geographical and institutional factors of the city and the informative and phenomenological factors of fashion have been considered.

The discourse analysis approach, chosen for the empirical research, considers the textual information found in the fashion media in order to define the (re)produced ideology implied in media resources. Furthermore, the analysis can be realized through the methodology of representation that uncovers the interrelations between the fashion phenomenon and the city institution. Additionally, the multidimensional character of fashion and the cultural geography approach to city form the suitable context for investigating the discourse and defining its specifics. The news value, considered as a discourse analytical item, functions in the media context as an instrument for objectifying representations. Additionally, the news value is divided to the main and supportive values: the former is directly connected to the representation type; the latter is constructed from other various ideas found in the empirical data.

The proposed perspective of the research offers to enlarge the visions of city and of fashion represented in the media sources. The text analysis under the abovementioned news values approach from the discourse perspective explores, which accents are provided and to which ideas and notions. Therefore, the ideology, implied in the fashion media sources, can be constructed with the help of these news values. Furthermore, the language and the vocabulary used in the media discourse support and emphasize the ideological messages in the fashion media. City representation proposes to consider the fashion phenomenon not only as fashion of clothes but as fashion of living, of lifestyle, of priorities, ideas, and choices. In turn, fashion representation offers to understand the city through its identity, citizens' images, through fashion geography, city ranking, and promotion ideas.

The relevant empirical data consists of 1367 samples as a database for the further research. Particularly, the September 2014 and February 2015 issues from the section "Fashion" have been chosen. In the American edition there are the following subsections: "Celebrity style", "Shopping", "Street style", "Models", "Designers", "Trends", and "Fashion shows". In the Russian edition there are the subsections "News", "Vogue choice", "Tendencies", "Going out", "Street style", "Model business", and "Who is who" (all translations from Russian to English in this research are made by the author). The online resource obtains the everyday updating information and the news posts that in the framework of this research provides sufficient information in the chosen period and confirms the relevance of this information. Moreover, significant amount of information is received online directly from fashion events and from the fashionable cities.

The process of the empirical analysis consists of the following steps:

i) to select from the magazines' issues significant for the analysis items; an item here is considered as a phrase, part of the sentence, or the complete sentence that signify any relations between fashion and city and can be considered as the news with the value. The entire database corpus consists of 1808 items.

ii) to denote the main idea in each segment and to highlight the key words.

iii) to categorize each item to the representation types according to the abovementioned scheme of representations. Moreover, to analyze additional categories and external meanings, not considered before the realization of the empirical analysis.

iv) to illustrate with the selected items the empirical part regarding the fashion and city representations.

v) to describe the media discourse language and vocabulary with the help of the highlighted key words and to signify the ideological character of media messages.

Following the theoretical approaches to fashion and city, defined before, there are, firstly, the representations of the city through the fashion phenomenon presented. Secondly, there are the representations of fashion through the city institution considered. Thirdly, the media discourse vocabulary and language are presented as the illustration of the (re)production of ideology and fashion messages distribution.

6.1. “When fashion meets the city”

6.1.1. Branded city

The first representation of cities by fashion is called the “branded city”. As it was denoted above, this type provides general city representation that considers its institutional nature and geographical location, both connected to and influenced by fashion. The empirical analysis proves that fashion as a multidimensional phenomenon on the basis of fashion magazines constructs the comprehension of a city with the use of main and supportive values. The main accent is given to the institutional perspective by providing the values of city identification and promotion and to the geographical perspective by establishing fashion geography. With the help of supportive values that relate the social hierarchy and social respect, for instance, high social status, prestige, and involvement of a fashion authority, fashion develops the idea of identifying the branded city by emphasizing its special position on the fashion map. Such values reflect the variety of approaches to investigate fashion and cities that have been described in the theoretical part of this dissertation. In the following the instruments of representation are described in details.

Identification

Firstly, fashion represents the branded city by direct identification with a fashion brand: *“If there is one label that is synonymous with London, it is Burberry”*. Fashion also identifies a brand by prescribing the characteristics that are the stereotypes of a country image: *“British brand Paul Smith, those clothes are beloved for its elegance and accessories for its intensity and smartness”*. Moreover, a fashion segment on the market, famous for being produced in the certain country, can be placed in this representation type: *“Milan Fashion Week kicks off today, and there’s no better way to celebrate the green, white, and red than by stocking up on the finest of Italian accessories”*.

Secondly, fashion creates a reference to a city by emphasizing the origins of a fashion brand: *“After this first show...we won’t be asking where Gypsy Sport is from: It’s all New York”*. Fashion describes a typical illustration of a city that is articulated by the brand collection: *“...if you happen to live in Paris, a city that exudes romance in every one of its picturesque buildings and bridges and brasseries...and yet, despite its traditional romantic connotation, Paris also happens to be an excellent singles playground that allows one to celebrate life—and singlehood in a chic, A Moveable Feast kind of way”*.

Thirdly, references to significant fashion events taking place in a city construct the city representation, for instance: “...a presence of this exhibition in American cinema capital once again confirms the rapid emergence of Los Angeles as the new fashion center”.

Finally, the branded city is represented by its specific lifestyle that emphasizes the city particular character: “*The Single Girl’s Guide to Doing Valentine’s Day Like a Parisienne*”. This representation proposes an idea of repetition or reconstruction of the branded city’s image that is usual in fashion: “*And if you don’t happen to live in Paris? Well, make your own, wherever you are: Sub in my picks for your local equivalents*”.

Urban atmosphere

Fashion creates a representation of the branded city by accentuating an urban atmosphere through fashion brands: “*The streetstyle pictures from Milan is impossible to confuse with any other – they are full of the same aesthetics and atmosphere of fun as at the pictures from advertising campaigns of Dolce&Gabbana*”. On the one hand, fashion represents an ambiance of one city: “*Perhaps this is the atmosphere of Milan, and besides the Italian women who concerning complex multicolored images give odds to anyone*”. On the other hand, a comparison of different cities’ atmospheres adds to a fashion representation more details and deepens its meaning: “*And if the latest crop of chic Italian women is anything to go by, then Milan might just be hot on the heels of Paris in the personal-style stakes*”.

The geographical aspect of city representations can be strongly connected to the weather factor, especially talking about the city atmosphere. The weather, which relates to and influences the atmosphere of a city, plays an interesting role in creating city representation: “*Incompatible with the spring clothing weather is still one of the main news of the Fashion Week in New York: guests find it not so easy, because the New York wind turns seemingly normal the temperature of -8 into ice cold*”. Additionally, the comparison of cities’ weather creates an accent in representing the urban atmosphere: “*Right now you can observe a rare, almost a historic moment, which is exactly delighting fashion followers from Russia: New York and Moscow now have about the same weather*”.

City promotion

The idea of city promotion is connected to the idea of fashion representation. It stresses the role of the fashion phenomenon and fashion agents acting in the city: “*If the*

forthcoming Expo Milano 2015 committee is short of some smart ideas on how to promote the city and its multiple disciplines during the yearlong exhibition, it should have a chat with Austrian designer Arthur Arbesser". On the other side, fashion agents just transfer the ideas about the city by demonstrating fashion products: *"Models in the presentation stood against backdrops illustrating Parisian scenes, juxtaposed with blown-up handwritten postcards"*. Fashion representations in the media can even deliver the branded cities' ranking: *"Shopping night VOGUE Fashion's Night Out has happened in Saint-Petersburg exactly one week after the fashion event in Moscow"*.

Fashion geography

Fashion geography can be constructed by fashion representation in several ways. Firstly, one of the possibilities is a reference to city districts connected to fashion: *"So is his willingness to travel to the city's various districts (as residents, we're often at pains to explain that we're not always marching down Via Montenapoleone, but can more often be found meandering around the city's Cinque Vie district, ogling its treasure trove of boutiques, galleries, and textile shops) in search of various art and design talent"*.

Secondly, it is possible to talk about the branding of fashion areas: *"In honor of the new street style, we've put together a list of the globe's hippest neighborhoods, from Mexico City to Tokyo"*. Thirdly, it is promising to discuss fashion cities involved in the world fashion production process: *"Take it from 75 percent of the fashion industry who has been bouncing around from New York to London to Milan—soon to Paris—for almost a month"*. Additionally, the branded area is referred to some fashion ideas, for instance: *"Yet it wasn't all exactly laid-back—what would an Ibiza reference be without some allusion to a dance party?"*. Finally, fashion destinations are represented through fashion: *"While the warm-weather jaunt may have been a first-time destination for the other angels, it was home for Smalls"*.

Supportive values in representation

One of the very important supportive values for creating the branded city representation is an emphasis or demonstration of privileges relations: *"...brand of elegant feminine women's clothes Catherine Leman was created in 1970s in Switzerland and was originally a privilege of ladies from high society"*. It connects fashion and city in the way of complexion the idea of social elites and social access to privileges.

The value of prestige supports the social status of the local fashion at the global level: *“Russian brands ZDDZ and Tigran Avetisyan became two of four participants of the project VFiles Made Fashion, which runway was yesterday within the New York Fashion Week”*. Moreover, the importance of being involved in significant processes or events increases the social status of a city identification and works positively for the city promotion: *“This time - and we are especially proud of it – among participants of VFiles Show, the Japanese brand D.TT.K and Korean brand HAMM, there are two fashion designers from Russia”*.

The value of referring to a fashion authority as attracting attention point functions as a useful instrument of representation: *“The young Brazilian originally trained as an industrial designer in her native Porto Alegre, and she credits her adopted home, Milan, with developing her passion for mid-twentieth century design”*. Sometimes, through the fashion name reference other ideas that connected to fashion and geography are provided, for example, charity: *“Though she is almost 4,000 miles away in Paris, speaking through a static-ridden international call, model Natalia Vodianova still manages to radiate a rare sort of otherworldly warmth”*.

The same ideas are articulated in the reference to celebrities in a city, as well-known persons not necessarily connected to the fashion production process but attracting the media attention: *“Queen Bey and Jay Z are finally packing up their Tribeca apartment, boarding a jet plane, and heading straight for Los Angeles... Already spotted courtside at a Clippers games, the chic couple has been scoping out new local haunts and Hollywood homes on the market in the past few weeks”*. The idea of a fashion celebrity obtaining personal fashion lifestyle and its application to the city style is attached: *“Beyoncé is Moving to L.A.: 7 Looks the Superstar Should Pack”*.

6.1.2. City look

The second type of representation much precisely describes the image in a city and the image of a city. City as a geographical location, on the one hand, with the help of the fashion phenomenon can be represented through urban costumes, cultural habits of dressing, global and local fashion designers. On the other hand, a fashion representation signifies a vision of a city as an urban area (in comparison with a rural one, for instance) with the institutionally confirmed fashion style, fashion stereotypes, and urban fashion figures (in other words, fashion authorities).

This fashion representation explains the possibility to create and develop the city look with the help of citizens, designers, and institutional tools. Some variations of city looks are presented and described here. Moreover, several influences and connections that form the city look with the help of the fashion phenomenon are explained. This fact can be considered as the use of supportive values in media messages.

City look as geography

From the geographical perspective, it is important to differentiate a reference to the city and a reference to the country in representations. The reference to the country is based on the traditional representation of a country and its nation and connected to fashion dressing: *“Scotland has long retained its distinctive cultural traditions, and one defining element of these is tartan—that criss-crossed, checkered pattern dating back to the third century, typically thought to signify what region or clan one is from and most often associated with the kilt”*. The reference to the city look is articulated as a culturally accepted image with a geographical connotation, for example: *“As a London dandy”*.

Sometimes, the city look of one place is inspired by other geography: *“Wood-grain prints and squiggle brocades—a sort of boardwalk vibe, from Coney Island to Copacabana—added punch to simple shifts and silken tennis skirts”*. In contrary, the city look is constructed on the opposed images: *“And it’s a very French collection, which is a little exotic, hopefully, in New York, so we are playing with that, having fun with the French and the way they dress up.”* The city look can be represented by the influence of a fashion event happening there: *“So far, the look of Milan Fashion Week has tended toward vertiginous heels and glamorous sequins”*.

The geographical dimension of cities and urban places contains the weather conditions that obviously influence the seasonal city looks: *“It is good weather in New York, and we're not just talking about the thermometer: bright, summer, ironic outfits of the guest of the fifth day of Fashion Week force to check the calendar in order to clarify the season outside”*. In this relation the depended on the weather situation city images of fashion authorities become a focus of the fashion representation: *“Take it from Australian street style star Zanitta Whittington to show how winter whites are truly done during the deep freeze”*.

Fashion neighborhood

The city look can be represented by an urban neighborhood where styles and images are constructed by citizens and passer-by's: *"During London Fashion Week, photographer Niall McDiarmid turned to the campuses and student-filled residences in districts ranging from Peckham to Brixton to Whitechapel, far from the Somerset House location where the shows usually take place, for some under-the-radar stylings"*.

Fashion designers

Special vision on cities can be created by the city look presented by fashion designers: *"So what do the women in Karan's New York wear? Bold, geometric prints, sporty-stretchy pencil skirts, cool tech hoodies, and crop tops. They wear primary colors and pastels; stripes and flashy embellishments, too"*. Moreover, designers create fashion images that will become the fashionable city looks by appealing to fashion icons: *"This is not surprising - after its flowing lines and flawless silhouettes Caterina Leman's models remind of sophisticated image Coco Chanel, Jacqueline Kennedy, Marlene Dietrich and Audrey Hepburn"*.

Furthermore, the link to a fashion institution creates a representation: *"Natural styling complemented perfectly fitting clothing of classical free cut and stylish shoes with unavoidable heels – editorial office of French VOGUE is dressed exactly like this, while running through the Tuileries Garden to the next show, isn't it?"*.

Fashion approach

It is possible to explain fashion definitions by using the fashion approach in clothing: *"American Beauty: feminine skirts and sleek cut instead of sneakers"*. It articulates the fashion ideas, too: *"That's what the American spirit is often about, it's about being enthusiastic and being positive"*.

The fashion approach to the city look is presented by the fashion authority: *"Spotted outside of the Givenchy store earlier today, the actress Lily Collins put her own spin on the Parisian pairing of a leather jacket and skirt"*. Fashion representation even evaluates the fashion authority approach to urban clothing: *"Her full-skirted, knee-grazing look found its patterned echo in Laure Herard Debreuil's bright chevron-motif dress—a perfect Paris match if we ever saw one"*.

Moreover, it influences a representation; fashion emphasizes the status of a fashion person in the fashion world: *"Spotted out at Los Angeles International airport, Oscar nominee Marion Cotillard put her Parisian spin on the look, pairing a leopard-print topper*

with classic French girl mainstays like Breton stripes and skinny black jeans". Additionally, fashion talks about the fashion authority's interpretation of a trend: *"Some might think festival dressing translates in fringe, large-brimmed hats, and cutoff jeans, but Jennifer Lawrence adopted a more elevated look to attend the first day of the iHeartRadio Music Festival last night in Las Vegas"*.

Furthermore, the fashion approach to the city look is used by the city crowds: *"Already enough liberated in choosing clothes guests of the London shows give themselves complete freedom: they choose flashy accents (like scarlet varnish pencil skirts) and boldly experimenting with combinations (sneakers with leather skirt - why not?)"*. In addition, the city look fulfills the city streets with images and colors: *"Bright blue, piercing red, sunny yellow - on the streets of Milan there is no place for semitones!"*.

It can be formed by the fashion trends of today: *"The first day of Fashion Week in Milan confirms established ideas about the Italian approach to clothing – Fashion Week guests demonstrate bright, complex, emotional (without exaggeration) looks, in which naturally coexist dissimilar parts from different cultures"*. Finally, the fashion approach predicts fashion trends for the future by researching the city looks of today: *"But this femininity, of course, will be in the next season a little different: instead of excessive decoration and complex styles the designers and guests of the New York show select concise and yet a little sporty American Beauty"*.

Streetstyle city look

The strategy to offer the fashion trends from the streets refers to fashion representation: *"Complex combinations of prints and podium trends, gathered from the streets of Italy - in the first part of the report of the Fashion Week in Milan"*. Moreover, it concerns not only clothing but fashion ideas implemented in the fashion looks: *"The main trend of London Fashion Week can already be called a self-irony: humorous signs, funny prints and exaggerated accessories seem to say that self-esteem among the heroines of our report is all right"*. Sometimes, a fashion authority can use a trend of the past and create from it a modern city look trend: *"Reviving this 1990s throwback is model and newlywed Behati Prinsloo, who was spotted on the street in New York yesterday"*.

Fashion representation may highlight in the city look a styling trend: *"But the most important feature of streetstyle reports from Milan is perhaps an accentuated femininity"*. Similarly, it can be highlighted a clothing trend, too: *"Fur accessories and crazy colors in the*

last portion of street fashion from London in this season". There are even the street style independent trends that lead the formation of the city look: "Marques' Almeida, the London street style uniform of choice. We predicted that street style would go understated this season, and in London the laid-back uniform of choice came courtesy of homegrown denim experts Marques' Almeida".

Fashion emphasizes a fashion trend existing at the streets of a city: *"This time the fashion ladies pay very much attention to denim - classic and colored of which are sewn as ordinal jeans as overalls and jackets with ruffles (items from the collection for Rochas for J Brand look very impressive on the streets of London)".* Fashion interprets an urban trend: *"Special courage and the British view on fashion - in the first part of our report".* Fashion can even evaluate city looks: *"And Russian heroines of our photo report as always choose the fanciest looks, whether monochrome slinky suit with a short top or lemon coat with matching turtleneck".* Furthermore, the role of the city in the process of the city look creation is denoted: *"The dynamic New York with his pace, skyscrapers and popular brands in the "street" spirit, of course, also sets the pace".*

The streetstyle city look can obtain own streetstyle fashion authorities, for instance: *"Yet street style star Anya Ziourova gave the city a crème de la crème lesson in refreshing cream basics: a yellow wool coat and tailored white trousers".* Even the entire city can become a star among the street styles worldwide: *"Leave it to London Fashion Week to be the melting pot of street style".* Fashion demands the media support to highlight street style looks as trendy: *"Sensual cuts and impeccable trouser suits - in true Italian report from the streets of Milan".*

City look as institution

Fashion represents the city look in a context of a city understood as a social institution (the presented example operates with the category of a metropolis): *"Bright accessories, open shoulders, jeans shorts, lots of lace and mesh and, of course, bare tanned legs turned autumn metropolis into sultry meeting of the most fashionable people in the world".* Moreover, this social institution sometimes sets the principles of the city look: *"Even if the women prepare in advance their looks for Fashion Week, the main influence on decision-making comes from the mood of the country where it occurs".*

Social institution presented by the branded city discovers the fashion style in its broad symbolic way: *"What is happening on the streets of London it could be best described by an*

outdated and a little funny word “coquetry””. Sometimes the city look can be formed by influencing events, for instance, of a Fashion Week: *“Street style has become a ubiquitous side effect of Fashion Week, with flocks of well-dressed peacocks strutting their way from show to show”*.

Fashion stereotypes

Fashion representations about cities describe fashion stereotypes concerning the city images. On the one side, a representation is created by confirming these stereotypes: *“And, of course, the traditional style of Englishwomen who embodies the spirit of British fashion, catches attention: a short skirt and a jumper with a low heel or, conversely, complex suited asymmetrical coat with contrasting trim, which says a lot, not only about the taste, but also about the intelligence of the owner”*. On the other side, fashion stereotypes can be negated by representation: *“For example, not everyone knows that Parisians not necessarily have breakfast with croissants, but definitely cannot live without their home library”*.

Moreover, fashion representation emphasizes the meaning of a stereotype: *“Italy means Italy: the most sensual images and intriguing items we traditionally see on the guests of Fashion Week in Milan”*. Sometimes fashion uses a fashion name for it: *“It wouldn’t be Kitsuné without perfect French proportions: The consideration that makes up what we take in as Parisian cool”*. Otherwise, it stresses the role of citizens in creating and using such city images in the urban everyday life: *“Despite the fact that “Parisian chic” is perhaps the most fashionable and popular cliché, it is Parisians who manage to play in a new way with standard well-known combinations”*.

Furthermore, the fashion stereotype can be transformed into the fashion trend for the city look: *“Taking into account the course of femininity that sets the New York Fashion Week, girls have gone further and made this as lively femininity”*.

Fashion styles

Socially accepted city image is explained in the several lifestyle habits that are realized in a city: *“Parisienne – is a very special manner of do the hair, apply makeup, make friends with the waiters and turn cafe into an office”*. Moreover, not only habits but the clothing style characterizes the city look: *“Layered-over, pretty, knife-pleated skirts and frilly short-shorts and boxy moto jackets and nylon bomber jackets had modern verve, and spoke to*

the way stylish young Londoners are mixing and matching men's and women's clothes from opposite ends of the store".

The city look representation emphasizes the main characteristics of citizens: *"The Parisians have their special snobbery, bad habits, they put sugar in their coffee and love "4 cheese" pizza".* It also denies some style stereotypes: *"And finally, they said, Parisians are characterized by their ability to seriously worry minor events and easily treat challenging things – and not by scarlet lipstick on their lips".* Fashion representation highlights the fashion basics of the city look: *"The third place in the Italian ease ranking takes the old good total black: biker jackets with shorts and resistant boots will coexist harmoniously until the end of time".*

The institutional nature of a city, which forms the city look, can be conveyed by talking about the fashion styles of cities: *"Traditionally in Milan, much more than in other fashion capitals, there are the images of "classic femininity": bodycons, suede trench coats and high heels worn by the guests do not look paler as podium knitted costumes".* Fashion offers new approach to the traditional city look: *"The New Wave of Chic Parisienne It Girls".* Similarly, it advises the city look style from the street: *"Shop the Street Style Look: Get the Zany-Chic London Look".* Fashion authorities plays with city styles and images by combining the typical look and their personal fashion ideas: *"Model Suki Waterhouse was seen out last night in London, channeling a modern-day Chelsea Girl in a mix of mod colors and textures with punky accents".*

Moreover, fashion representation considers the variations of style in the city look: *"A bold eye treatment and perfectly pouty pink lip solidified the It Brit's Chelsea girl look".* The various influences reflected in the city look signify the nature of changing fashion: *"From powerful graphics, plentiful patterns, and the classic monochromatic French girl uniform, though Paris Fashion Week has just begun, it's already been graced with a potluck of street style looks".* Finally, city look is influenced by the spirit of an area or country that constructs generally the city atmosphere: *"American eclecticism and holiday mood at the Fashion Week in New York".*

In some cases the city look can be inspired by the image of famous institutions, for example, educational ones: *"Perfect boxy denim jackets (one cast in silver sparkles), soft Bermuda shorts, and stitch-for-stitch exactly-what-you've-always-wanted knitwear had a collegiate feel, less Sorbonne and more Swarthmore".*

Fashion emphasizes an application of a fashion style in the city: *“Bright clothes, the embodiment of the American everyday chic, is presented on the three floors”*. It is highlighted by appealing to common comprehension of fashion standards: *“The spirit of traditional British carelessness in terms of fashion reigns over the runaways of the last days: all the guests got out of closets funniest, brightest, even kitsch things that make a final volley of our London report in a good way funny”*.

Fashion refers to the fashion authority approach, for instance, by talking about the new vision of typical styling in one look: *“Rihanna Puts a Rock-Star Spin on Ladylike Dressing”*. In order to stress the importance and obligatoriness of a fashion trend, fashion uses the help of more than one fashion authority: *“Madonna, Rita Ora, and More in Totally Tartan Looks”*. Connecting a definite style, its use by the fashion authority, and its variation by the fashion designer, fashion representation creates a specific comprehension of the city image: *“Gatsby girls aren’t the only ones to appreciate its kinetic appeal though: Performers like Tina Turner and artist Nick Cave have made use of fringe, as did Milanese designer Marco de Vincenzo—prettily in pink—on the runway today”*.

Fashion describes the celebrity approach to the casual style comprehension in everyday life: *“Having walked in the Dolce & Gabbana show earlier today, Kendall Jenner was spotted out in Milan looking catwalk-friendly in a casual ensemble”*. Fashion appeals to the use of certain textile by the fashion authority: *“Kate Moss Puts an Edgy Spin on Camouflage”*.

Moreover, fashion represents the fashion authority approach to the fashion of the past: *“Alexa Chung’s front-row look is any indication—a leopard-print mini that might have been swiped straight from Anita Pallenberg’s wardrobe—fashion’s current obsession with sixties London is in full swing”*.

Supportive values:

City look creation

Fashion representations talk about the ways of the city look creation. Fashion offers some advices in obtaining the city look: *“Here, we show how to get the London look—no matter where you are—and stun your way through the season ahead”*. Additionally, fashion recommends the ways of application of a fashion trend in the real urban life: *“Here’s how to take that idea straight from the sidewalks of Milan right to your closet”*. Fashion seeks for the

inspiration motives: *“This season we look to a different crop of chic French women to inspire the je ne sais quoi in our fall closets”*. Furthermore, fashion offers to use popular images by constructing own city look: *“So what better way to pay homage to the city that is inspiring us to bedazzle ourselves than with a pair of red glitter shoes à la Dorothy from The Wizard of Oz?”*.

Fashion representation offers to understand the idea of the city look by citizens: *“According to their plan, this book is addressed more to foreign readers, who are fully aware that being a Parisian, and live in Paris - not the same thing”*. Furthermore, fashion designers signify a wish of citizens concerning their city look: *“Therefore, one of the major runaways of the Fashion Week, Dolce & Gabbana, with its vivid roses in the hair and transparent bodycons looks utterly appropriate in Milan: in the real life, not only at the catwalk Italian women want to look like this”*. Finally, fashion considers the city look frame under which the city image can be created: *“Last but not the least, the French Fashion Week expectedly pleases its streetstyle-reports: from whatever corner of the world guests flew, their images pass through some unknown Parisian filter and become relaxed, cozy and moderately bright”*.

City and brand connection

It is possible to represent the city look using the connection between the city and the brand: *“Whether you want to rep the designer à la Perminova in pair of bold booties or a cashmere-wool poncho, here’s how to get her head-to-toe Burberry look”*. This connection can be inspiring for the fashion production: *““New York Nation” is the name of Donna Karan’s DKNY collection this season”*. In contrary, the citizens can articulate the fashion brand concept by the urban outfits: *“At the moment we sell our production in 130 countries around the world, and in each of these countries there are the women whose style is one hundred percent corresponds to the spirit of Max Mara”*. Finally, the city and the brand form a definition of the fashion style: *“Why Maison Kitsuné, Masters of French Cool, Chose New York for Its Debut Show”*.

City look is created intentionally by fashion designers and represents some ideas and social values for the citizens of a megapolis: *“We have wanted to create a universal, democratic and fashionable line for beautiful girls who live in the rhythm of the big cities. That study, work, have business trips and vacations, go on dates and always look fresh,*

stylish and easy - says the founder and designer. - Fashion, beauty and art in the new interpretation - that is the main message of our work”.

The city look and the brands can be connected through the representation of the fashion authority that applies the style and wears the brand: *“Earlier this week, Rihanna stepped out in an Alexander Wang look and Gucci pochette bag replete with logos, and her sporty chic vibe was right at home on the streets of downtown New York”.*

Fashion skills

Fashion representation to the city look appeals to the fashion skills that construct the city look: *“And of course, the heroines of our report masterly obtain the typical French skill how to wear vintage items”.* Such skills might be quite often used by citizens: *“London’s ladies showed how to dress for all climates—here’s hoping that Milan’s front rows are just as glamorous”.* The citizens even can become the local professionals in creating the city look: *“Master class from trendy French women on how to wear oversized”.*

City look combination

Fashion representation suggests a combination of city images: *“They choose more monumental, more conceptual images in which turreless of British trendies is connected to the Asian desire for harmony”.* Sometimes such a combination is developed from the fashion trends of the past: *“The looks were rooted in classic sixties French fashion (Courrèges, anyone?) with a nod to American sportswear”.* Furthermore, such city images combination is more acceptable if created by fashion authorities: *“Stylish women about town including Alexa Chung, Kim Kardashian West, and Gigi Hadid have been spotted on the streets of New York in variations on the look, a trend arguably set in motion by cool London girls like Kate Moss, Caroline Issa, and Rita Ora”.*

City look influence

It is interesting to talk about the influences of one city look to another. It may concerns the trends for the city look at the fashion shows: *“Fashion critics have already written that this season the New York catwalks are captured by the passion for the south of France - and now not only models on the catwalk but also the guests of the shows joined this trend”.* It can be directly conveyed at the streetstyle looks: *“Many of them are dressed as if moved to the streets of the Big Apple directly from the Croisette: straw hats, crop-tops with bare shoulders, completely unbuttoned blouses, from under which could be seen bikini-like underwear, denim*

dresses and loose-shirts - all that can be worn for a stroll on the famous French resorts, girls from our report wear in the city". In addition, the famous art references can be involved in the city image: *"It is obvious an influence of modern art on the looks of our report heroes: dresses, shoes, and even bags with prints in the pop-art style look at the London Fashion Week more than appropriate"*.

The city look can be adopted at the streets of other city, for example: *"At the Italian streets adjusted Parisian style also looks well: simple black and white combination, or, on the contrary, unusual materials for very ordinary things (for instance, a trench of red python) are matched with a jeweler's precision"*. In addition, fashion designers adapt intentionally the look of one city to the realities of another one: *"We thought, What would a Parisian look like if he went to an American prep school?"*. Likewise, the city look created by a brand can have origins from one place and consumers from another: *"Though Gildas Loaëc and Masaya Kuroki of Maison Kitsuné have many American supporters..., their brand is distinctly Parisian"*.

Last but not least, the consumers of a city look, especially women, follow the fashion authority style. Each country, as fashion representation shows, can obtain own fashion authority to repeat and replicate fashion attitudes: *"In an era when every American woman seems set on building a derrière à la Kim Kardashian West, the French girl prides herself on that slouchy, slightly androgynous physique that she is so renowned for, best represented by fashion icons such as Lou Doillon and Caroline de Maigret"*. Indeed, in other cases the strong influence of the city look work on the city guests styling: *"The Milan Fashion Week - it is always a feast for the eyes of especially cheerful aesthetes: even those guests of the shows who do not live in Italy, for some reason, begin to dress much brighter and more elegant"*.

Fashion authority

By expressing the institutional nature of a city look it is possible to rely on the fashion authority. In some cases fashion uses the connection between famous city images and famous persons as its embodiment: *"One It-Brit sure to leave her mark on the runway is Cara Delevingne, seen earlier today stepping out en route to the Burberry show in a sleekly bare midnight-colored suit with sporting touches in shades of poppy"*. Similarly, the fashion person can completely assimilate with an image, used in styling: *"Sienna Miller, onetime Chelsea girl, sat front row at Calvin Klein Collection's neo-mod show today"*.

In addition, the fashion authority style connected to the everyday routine attracts an attention of fashion representation: *“Spotted out in London earlier today, model mother Kate Moss took on the task of Saturday errands as though she were going to battle”*. The fashion authority by dressing up adds the personal input to the style: *“Spotted on the streets of London earlier today, singer Iggy Azalea hit a sartorial high note in shades of beige”*. With the help of the fashion authority looks fashion explains the styling concept: *“In Venice, Emma Stone took a clean and simple approach to between-season dressing in a Sandro top and trousers with kicky Aquazzura shoes”*. Some fashion authorities demonstrate fashion styles in their private lives: *“Kim Kardashian West and North West do Mommy-and-Me Stripes”*.

Moreover, some fashion authority’ city looks are compared: *“Gold sandals and a clean updo proved Kate Moss is still the boss of the London It girls, but Sienna Miller challenged convention with a daring, mismatched printed ensemble with a chain belt and chandelier earrings for her distinguishing Midas touch”*.

In other cases fashion appeals to the category of a fashion legend: *“Working on the book, friends relied on images of the legendary Parisians - by Ines de la Fressange to Lea Seydoux and Rebecca Zlotowski”*. Furthermore, fashion icons in a representation institutionally set city looks by their authority: *“All too often, an icon, though grand, can seem reducible to a signature famous look. Marilyn’s got that white halter dress; Audrey has her black skinny capris and flats. And Bardot? Balconettes and Bump-its. But when it comes to the New Wave-era actress/singer/screenwriter/director Jeanne Moreau, there’s no sole style signature, no trademark “look.” There’s Breton stripes and culottes; full-on Euro-hobo New Wave menswear; Cruella de Vil-worthy boas and fur, housewife-chic floral sheaths, and bombshell black eveningwear with cat eyes”*.

Fashion advices in order to grab the city look presented by the fashion authorities: *“Whether it’s Wild’s Reese Witherspoon (a charming urban warrior in heeled boots and an eye-catching top), or Two Days, One Night’s Marion Cotillard (quite the knack for Parisian airport chic, complete a stylish topper), here are five Best Actress nominees and their street-ready ensembles that are guaranteed to win you a place in the sartorial academy”*.

Last but not least, the fashion authority by her/his fashion style sets trends and inspires for constructing the city look: *“Every look, every style, every garment chosen for a reason, even if that system of reason is known only to herself. So whether you’re channelling ennui or joie de vivre this fall, Moreau’s your muse of eternal French cool”*. Likewise, the fashion

authority sets the style that attends different generations: *“So Jane Birkin dressed up in her best years, when the whole world was following her and Serge Gainsbourg - so dress up and today's fashionable women, which now we follow”*.

Urban figures

Fashion constructs city representation with the help of urban figures as the abstract city style consumers. For instance, fashion connects urban figures and the creation of the fashion definition: *“Italian women know precisely what should be called sexuality: you will not see in our report heroines with immodest neckline or women in too outrageous outfits, because such an extreme approach has weak relation to femininity”*.

It might be also a fashion character of urban figures articulated in a representation: *“British trendies risk often enthusiastically, and we believe that the result is worth it”*. Similarly, the fashion attitudes of urban figures are highlighted by representation: *“There is snow and cold in New York, but the trendies do not give up”*. Stylish city dwellers add by clothing the urban spirit and the urban character to a city: *“London's fervently stylish motley crew of spontaneous youthful spirits seems to eternally electrify the city with their sartorial choices”*.

The implementation of a trend presented at the fashion show can be articulated as a part of fashion representation of cities: *“Just when you were starting to find the whole street style scene a snooze, leave it to London showgoers to inject an electrifying shock of zany-chic in the mix”*. Similarly, the implementation of a fashion trend at the streets: *“The Best Street Style From New York's Cool Kids”*. Furthermore, fashion emphasizes the types of urban figures that are parts of the fashion community: *“During the first day of Milan Fashion Week, showgoers hit the asphalt in a wild-card slew of leather jackets, army green jumpsuits, and sequined- bespeckled skirts”*.

6.1.3. Urban garment

Under the urban garment representation it is understood an intention of fashion to represent a city through a concrete urban trend that might be articulated as in clothing as in fashion ideas for the city life. There are several types of urban garment presented that aim to signify its importance and significance in the city life at the institutional and geographical levels. Moreover, fashion representation uses supportive values as social status, availability,

special edition, and urban references of an item in order to emphasize the urban garment place in the fashion representation of the city.

Institutional meaning of the urban garment

Fashion representation addresses the city as an institution by describing the urban garment: *“These sandals accurately assess metropolis residents: comfortable wedge designed to meet today's pace of life, but because of the unusual design is visually reminiscent of the heel and looks very elegant”*.

The functionality of the urban garment becomes an urban representation: *“A couple of years ago, we wore them only in the gym or while relaxing in the fresh air, and now all it girls and heroes of streetstyle-chronicles switched to this trend”*. The popular ways of the urban garment use with a reference to the national habits articulated under fashion representation: *“Trying to put a number on the myriad ways to wear a scarf is a bit like figuring out the length of a piece of string: The possibilities are endless. (Just ask the French—they wrote the rulebook on it!)”*.

The development of the urban garment's role in the city lifestyle is represented: *“First designed as protective gear for motorcyclists, these snapped and zippered leather biker jackets are perennially worn as armor by the disaffected: cue the original outlaw Marlon Brando in The Wild One, or the sneering Sex Pistols front man Sid Vicious”*. The diffusion and increasing popularity of the urban garment is represented by fashion: *“Among the trends of this season stands out poncho - in different variations heroines of our photo chronicles wore it in New York and continue to wear it in London”*.

Fashion representation with the reference to the fashion authority experience describes the urban garment as unavoidably implemented in the fashion style: *“Jean jackets have also often been used as canvases for personal expression and fandom (see Boy-Toy-era Madonna in a graffitied number below)”*.

On the one hand, fashion representation emphasizes the importance of new urban garments: *“Extremely concise but recognizable design, rigid handle, reminiscent of the model Lady Dior, small size, brand charms and comfortable long shoulder strap form this bag a perfect novelty for any modern girl, for whom beauty, quality and comfort are equally important”*. On the other hand, fashion provides a new approach to old urban trends: *“By the*

way, redefining sneakers in the context of 1970s is also interesting because at that time sport shoes had quite a different social significance”.

Geographical meaning of the urban garment

The geographical location of the urban garment is significant for fashion representation: *“However, the defining piece punctuating the model’s Milan moment is a python duster recalling the subtle sophistication of the sixties”*. The urban garment can refer to fashion destinations: *“As the fashion world breaks off and heads across the Atlantic for Fashion Weeks in London, Milan, and Paris, respectively, Irini Arakas’s Airport Code earrings for Forest of Chintz are just the ticket: bright, hand-beaded statement pieces that boast the airport codes of every fashion destination, from JFK to LHR, MXP and CDG”*.

The urban garment refers to the city or the country where it comes from: *“With references to menswear and utility clothing de rigueur across international runways today, we can track the rise of the bomber jacket from army surplus up into the annals of Paris couture”*. Variety of urban garments as internationally accepted trends represent a city: *“The Roman toga, the Eastern kimono, the Indian sari—civilization was founded (and ruled!) by people swathed and draped in sheets (with an optional tie at the waist)”*. Fashion authority connected to the fashion production of a garment in a city is involved in fashion representation of a city, too: *“Spotted checking out the site of her soon-to-be-opened new boutique on Dover Street in London, Victoria Beckham embraces the look of the summer culotte with fall tones and texture”*.

There is a connection between the urban garment and city events as representing the fashion phenomenon: *“In honor of the upcoming "Killer Heels: The Art of the High-heeled Shoe" exhibition at the Brooklyn Museum, we're filling our shoe racks with vertiginous stilettos from exotic-skin pumps to strappy sandals”*.

Urban trend

Firstly, the urban garment becomes an urban trend in a city; it is represented as being currently fashionable and in-time trend: *“What better way to telegraph your busy, jet-setting schedule than by wearing your destination on your sleeve? (Or, you know, your earlobes?)”*. Secondly, the urban trend under fashion representation plays a role of an important component of everyday life: *“From suede and snakeskin to buckled and buff, here are seven gladiator sandals that will have you feeling—and looking—like a total goddess come spring,*

or your next sunny vacation spot". Thirdly, the urban trend is presented as a constitutive element of a look: *"However, the X factor to her airport style was an Etro boho statement topcoat"*.

Fashion representation offers a trend alternative as following: *"For those who do remember a time when young people roamed barefoot and carefree through festival fields, the flat rubber-soled sandals that grounded the collection will serve as a comfortable alternative on modern urban terrain"*. Fashion representation easily sets a motivation to shop a trend: *"Shop the Spring 2015 Trends: Gladiator Sandals"*. Fashion emphasizes the omnipresence of the urban trend: *"In different fabrics and colors, the robe is global, historical, universal"*.

Fashion also represents the trend development from an urban perspective: *"And for those less invested in the ensuing onslaught of Fashion Week, the line will debut new destinations in the spring—just in time to start planning your summer vacation"*. Moreover, the trend revival is an important part of fashion representation that provides the historical context to the representation function: *"The pantsuit, a favorite of women globally—and made most famous by former Secretary of State Hillary Rodham Clinton—is having a renaissance this season"*. Sometimes, it brings the nostalgic mood to representation: *"Already the pant of the season, the abridged britches have been spotted on the runways at Derek Lam, Edun, Opening Ceremony, and Tommy Hilfiger (along with Beckham's own collection, naturally), lending wearers a return to a seventies-style romanticism"*. Finally, the trend revival proves fashion forecasts and confirms the trend use in the urban context: *"It was only a matter of time until suede made a much-deserved comeback from its seventies heyday"*.

Urban hit

Sometimes, fashion presents not only urban garments but urban hits that obtain more symbolic power as being a bestseller: *"Airport Code Earrings by Forest of Chintz: Don't Brag About Your Travel Plans, Wear Them"*. It embraces the historical or even geographical path of the urban hit: *"Here, great moments in the life of the laced boot, from the dance halls of fin-de-siècle Paris to the Manhattan high life circa 2015"*. Fashion representation offers ideas of the urban hit application: *"Shop the Look of Extreme Denim: The Best Runway- and Retro-Inspired Pieces to Buy Now"*.

Some urban hits are represented as famous brand marks, for instance: *"Shiny white basketball shorts with a high slit were the perfect union of sporty and sexy, and pairs of reversible Chelsea boot-sandal hybrid shoes had the grounded feel of summer shoes you can*

trek in with the look-again innovation that is the hallmark of the line". Urban hits refer as well to the popular media images (multiplying or sharing the fame): *"Ghostbusters Is Back, With an All-Female Cast, and Here's What They Should Wear"*. Likewise, fashion representation emphasizes the urban hit's role in representing the brand image: *"Fire and fun there were added by the shoes Christian Louboutin, whose scarlet soles were guarded by gleaming cars of Audi – the guests were moving around the city with them"*.

Cult

The urban garment can be presented as a cult that is understood as a long-term admiration of a trend. It can refer the urban context: *"It seems like the classic it bags has got a serious competitor - a new bag Be Dior by famous French fashion house"*. The cult is connected to the historical context: *"It will be for sure a cult bag Chanel 2.55 presented, the first version of which Coco Chanel introduced in February 1955 - a proprietary quilted treatment was "borrowed" from the jackets of jockeys"*. Furthermore, the cult is a symbolic point in the fashion and urban signals in a city: *"Be Dior - new awesome Christian Dior bag"*.

Urban highlight

The urban garment can be represented as a consumer highlight with a relation to the city: *"A color-block Penfield jacket that became an instant hit with city-dwellers across the globe, and is being reissued in the run up to the label's 40th anniversary this year"*. In some cases the exaggerated attention is given to the urban highlight in order to mark its importance and necessity at the consumer market: *"Soon it will be a new Giorgio Armani's Le Sac 11 bag, which design is kept in strict confidence, around which it is created an unprecedented buzz"*.

The urban highlight has a connotation with fashion authorities from different fashion periods: *"The Best Biker Jackets of All Time: From Marlon Brando to Rihanna"*. The urban garment can be represented as produced by famous or significant designer: *"5 Things from Cult Japanese Label Visvim on Our Wish-List for Spring"*. The urban garment can proceed through the time preserving its important role in the fashion of a city: *"27 of the Best Signature Scarves of All Time: From Napoleon to Jackie O"*.

Fashion talks about the urban garment as a sign of the cultural époque: *"A symbol of youth and rebellion when worn by Teddys and punks in the sixties; in the seventies and*

eighties, it became associated with sexual freedom". Likewise, fashion representation applies the fashion style conveyed in the urban garment: *"A Rive Gauche denim dress from his spring 1971 collection...It's incredibly Parisian chic"*.

Urban inspiration

Fashion representation of the urban garment can be inspired by cultural or historical heroes: *"The deity-derived (think Hercules, Aphrodite, et al) sandal fits anywhere you want it, as seen on the runways when translated in a sky-high, embellished statement at Rodarte or minimal and pared-back at Stella McCartney"*. An inspiration can also come from the popular media images, for example: *"The right jumpsuit delivers an element of "ready for anything" performance possibilities with a hint of allure (what are you wearing under there, anyway?), all Kill Bill meets Marianne Faithfull's Girl on a Motorcycle"*.

The spirit of certain culture or folks can be articulated in the representation of the urban garment: *"Dress-shirt of crepe de Chine in the Grace Kelly style and asymmetrical dresses and skirts of the Moroccan striped curtains"*. Fashion representation can emphasize urban garments according to the seasonal differences: *"Need a break from your tired winter wardrobe? Meet the romantic, warm-weather cousin of plaid: gingham"*. Furthermore, the weather changes bring an input in dressing in a city: *"Need a shoe that's as powerful as it is pretty? Well, get laced up in spring's gladiator sandal"*.

Moreover, the idea of the modern city vision can become an artist inspiration for creating the urban garment: *"Parisian graffiti artist Nasty released just 150 bottles (numbered and signed) with the latest creation of the brand Annick Goutal - Vent de Folie. Collaboration is inspired by modern urban flavor, in which chords of geranium and black currant embody all the madness of big cities"*. Furthermore, city representation can be based on the reminiscence of the famous image of a fashion object: *"All frames are decorated with baguette crystals that fold in intricate patterns, reminiscent of the famous mirrored staircase in the Chanel boutique at 31, rue Cambon - these interiors were designed with the participation of Coco Chanel"*.

For fashion designers the inspiring geography leads to fashion representation of a city: *"Novelties - labeled as Dolce&Gabbana as D&G - made of high quality acetate polymer and covered with print of flowering branches - on beloved by Domenico Dolce and Stefano Gabbana Sicily almonds bloom early and abundantly"*. Sometimes designers create a collection that is already under the inspiration of the media images from certain city or

country: *“In particular demand of the guests were sweatshirts A La Russe Anastasia Romatsova with titles Tsarevna and Tsarevitch and Lublu Kira Plastinina, which consisted of the letters of the brand in floral prints”*. Additionally, the historical images inspire fashion designers for creating the urban garments, too: *“In her new collection Rachel has created a very comfortable dress in the spirit of the 1920s, with a lowered waist of printed chiffon made by inspiring comics of animals and plants”*. Finally, fashion representation of the urban garment involves an inspiration by the famous items of design: *“New bag follows the shape of a jar of caviar and duplicates the classic packaging design of Maison Kaspia”*.

The idea of the fashion inspiration can be also developed in the suggestion of the fashion references to the historic époque and historic figures: *“At the auction it will be a clutch bag of black rabbit fur presented – fancy accessory that refers both to the wardrobe of aristocratic Venetian era of Louis XIV, and the habits of George Sand”*. The fashion reference also work for brands and labels: *“One of the most interesting lots - the traditional Chanel necklace with purple, gray and white pearls and pendants in the form of animals and plants. A godsend for those who are inspired by travels in Asia”*.

Supportive values:

Social status

The urban garment talks about the social status and social groups: *“Co-opted by the fashionable crowd from cowboys and miners, the jean jacket is both a classic item and a sign of outsider status”*. Furthermore, the high social status of the urban garment can be produced by its quality, characterizing manufacturing in a definite place, for example: *“As always, the bags are made in Italy using the manual operations of the finest nappa leather tanning”*.

Availability

Fashion representation uses the category of the limited access in order to talk about the urban garment. It includes, for instance, certain place and certain time where and when the urban garment is only available: *“Hoodies will be sold only in TSUM and only on September 4”*. It also underpins the limited items of the urban garment available somewhere: *“Only 10 suede dresses by Fabiana Filippi created for VOGUE Fashion's Night Out, will arrive in Moscow boutique by September 4”*. Furthermore, there is the segregation in availability of urban garments related to the geographical principle, for example: *“The brand Fabiana Filippi presents an alpaca vest available in Russia in three items”*.

Special edition

Moreover, the value of the special edition is very important for fashion representation. Firstly, it denotes the limited collection of items: *“Like many other designers, Mr. Smith prepared for Muscovites limited collection of handbags and purses in a recognizable style”*. Secondly, the special edition of an item is created for an event: *“Especially for VOGUE Fashion's Night Out English brand Smythson created a notebook Vogue Notes, which will be available for free with any purchase made in a brand corner from the Central Department Store today, 4th September, from seven in the evening until midnight”*.

Additionally, it can be created by certain reason: *“Limited edition of Ciao Versace bag, created especially for the brand's new Moscow boutique – and it is its premiere during VOGUE Fashion's Night Out”*. Such a reason might be produced by a fashion brand, for example, for an anniversary of local or global brand: *“Intricate commemorative fur coat by “Fur Catherine” brand issued on the 100th anniversary of the Russian brand”*.

Limited edition of the urban garment can be a result of collaboration and bring some surprises for consumers: *“Olympia Le-Tan and caviar house Caviar Kaspia created a limited clutch that will be sold with a jar of caviar inside”*. Special service available at the certain place concerning various urban garments is a part of fashion representation: *“In Moscow boutique Longchamp it is now possible to personalize the iconic bag Le Pliage Cuir”*.

Urban reference

The urban garment directly refers to a region (*“Required corset are decorated with Mauritian designs”*) or a country (*“Capsule collection of shirts I Am Studio with motifs of Japanese erotic comics”*) by representation. Some fashion objects can be produced in order to highlight the city: *“In the light of the numerous spotlights and smile of Mikhail Kusnirovich rattled the party of celebrating the launch of hearty (thanks to the design of the bottle!) in direct and figurative ways fragrance DKNY, devoted to love for New York”*.

In some cases fashion by representing the urban garment uses a popular urban reference to a city, for example: *“The seventh part of our streetstyle-report can be called “Skirts, skirts everywhere”: girls dress up in feminine flying outfits that look so impressive at the background of the legendary yellow taxis (and, consequently, in the lenses of street photographers)”*. Furthermore, the reference can relate to a fashionable place in a city: *“The new tender collection of Chanel glasses, inspired by the charm of youth and the interiors of*

the legendary boutique on the rue Cambon". In the same way it may concern a famous entertainment activity: *"But all we could think about when we saw those slender-heeled, studded lace-up boots—with their saucy, Frenchy frills of lace peeping out—was the Moulin Rouge"*.

Additionally, the urban reference can be created between historic events and connected persons and clothing styles: *"The clothes had a distinct narrative, starting with Ostwald recounting her childhood in East Germany with structured silhouettes, tightly buttoned collared shirts reminiscent of Communist youth groups, as well as military green and khaki color palettes"*.

Fashion approach

The fashion approach is articulated through local decision with the use of the urban garment: *"There is a sartorial solution for the handbag shuffle. Take it from Nasiba Adilova, (street style maven hailing from chilly Russia, no less) who has put her knowledge of how to fight the arctic tundra to good use by toting a stylish and cozy handbag muff, or from Michael Kors, whose fall 2015 show yesterday incorporated the winter warmers in countless looks"*. Local geographical and natural specifics create a fashion representation of a city: *"While New York is currently in the throes of a late-summer heat wave, one way to keep cool is with artfully destroyed denim"*.

Fashion authority

Fashion representation refers to the fashion name style in order to emphasize the role of the urban garment in it: *"The Secret to Victoria Beckham's Airport Look Hinges on the Classic Camel Coat"*. In contrary, the fashion authority offers own comprehension of the urban garment use: *"School is in session and the latest person to teach us on how to wear the backpack is Academy Award winner Julianne Moore"*. Furthermore, some fashion celebrities popularize the idea and trendiness of various urban garments, for instance: *"White tuxedos have been loved and actively carried by divas of the past: among the fans of white trouser suit have been the legendary Marlene Dietrich - the main adept of masculine style of the last century, and the star of the Seventies Bianca Jagger, who turned these clothes into decade's symbol"*.

The development of the urban garment trend is shown by the dispersion among various famous name worldwide: *"From the classic marinière pullover, which was quickly*

co-opted by Pablo Picasso and Coco Chanel and soon taken up by the bright young things in the south of France (Brigitte Bardot among them) down to the New Wave nymphets (Jean Seberg à la Breathless, oh my!) and most recently spotted on the streets of London Fashion Week, horizontal stripes are a perennial fashion favorite, at once purveying a sense of Gallic cool and understated, easy chic". Last but not least, the fashion authority of different hierarchic level can be involved in the fashion representation of the urban garment: *"Diana, Princess of Wales often slipped in tartan evening wear and sleek form-fitting dresses for public appearances"*.

6.2. "When city meets the fashion"

6.2.1. Fashion production

The fashion production process includes material components as textiles and technologies and intellectual components as individual ideas and symbolic messages provided by fashion designers. Urban representation of the fashion production defines such components in the relation with the geographical and institutional natures of city. The main values describe the production of fashion items, trends, styles, and fashion geography. The supportive values reflect special access to the fashion production process, influences and inspirations involved; besides, urban representation denotes several ideas included in the fashion production process.

New collection

City representation demonstrates the results of the fashion production process, for example: *"September 4 during the annual holiday shopping VOGUE Fashion's Night Out legendary brand Ray Ban will show the world a new collection Denim Wayfarer"*. Urban representation pays attention to the brand's capsule collection that plays an important role in the processes of fashion production and fashion development: *"The capsule collection of a London brand Marques'Almeida for Topshop goes on sale on October 19"*. For instance, the French shoe brand connects the release of a new collection with a popular holiday: *"Capsule collection of Christian Louboutin, devoted to the St.Valentine's Day"*.

Another opportunity for representing fashion is to describe the news in the clothes line production. Some brands perform a collection for the new consumer segment as, for instance, the French brand: *"The brand Karl Lagerfeld will develop a clothing line for children"*. Other

brands pay attention to the prestige of their production and develop new high status lines: *“Polish brand Reserved has introduced a premium line called Concept”*.

Manufacturing process

Fashion production is primarily about the fashion manufacturing and there are several possibilities for urban representations. Firstly, city representation talks about the origins of materials used for the fashion production: *“Those natty pants and blazers that resemble an English collegiate uniform are in fact produced from textiles hand-woven in Mali, and the striped retro-looking preppy cloth on her covetable doctors bags is from Burkina Faso”*. Likewise, urban representation connects the fabrics and the fashion geography: *“Speaking of textiles, she expertly links Burkina Faso, Haiti, Mali, and Italy through her exploration whilst subverting the common opinion of them”*. Moreover, city representation underlines the development of the fashion production in different geographical conditions: *“The point of it is to support progressive manufacturing in Africa, specifically Madagascar and Kenya, where skilled workers are now responsible for 85 percent of Edun’s production”*.

Secondly, city representation describes the fashion item’s quality. On the one side, city representation constructs the connection between the high quality product and the manufacturing location: *“The items from this line are different (compared to baseline) by the level of design and the better quality fabrics imported from Italy”*. On the other side, it is very significant for urban representation to emphasize the special quality of a fashion item through the place and the time period of its production: *“The ready version of a bag client receives 2-3 weeks after ordering – it will be manufactured in France”*.

Thirdly, city representation pays attention to the particularity of manufacturing process. It might be differentiated by the collaboration process between the global and local social agents: *“Capsule collection Escada, designed in a unique time-consuming technique of the artist Thilo Westermann, drawing smallest dotted lines”*. Collaboration may concern not only the production of fashion items but of the brand store image: *“The idea of the project lies in the fact that the brand invites the best stylists to design key Prada boutiques worldwide”*. Collaboration may work between different production areas, disciplines, and brands: *“Astrophysicists, top medical experts, mathematicians, filmmakers, photographers, and musicians have been working with Apple’s tech boffins under the direction of the British industrial design legend Jony Ive, the man responsible for the iMac, iPod, and iPhone”*.

Additionally, the unique talents of manufacturing, for example, of a French brand, can be highlighted by representation: *“The brand is famous for its incredible capabilities of its couture shops, and you can be sure - the golden hands of masters of the Fashion Houses are directly related to the appearance of each Be Dior”*.

Human resources in fashion production

Fashion production includes various social agents as fashion designers, fashion editors, fashion directors, fashion journalists, participating in and influencing the fashion process. One of the main roles in the fashion production by urban representation is given to fashion designers: *“Meet the 3 Cult Korean Designers Making Major Waves in New York”*. Urban representation emphasizes the role of the fashion designer’s origin in creating fashion trends: *“The designer moved from Japan to France when she was four years old and considers herself a French designer, but in her collection for Andam Fashion Award organically combined the Asian approach to tailoring and French elegance”*.

Additionally, the fashion designer education influences creative works that is represented in the fashion geography: *“Both designers from Russia have behind serious education, including the diplomas from the famous college Central Saint Martins”*. The professional education from abroad is represented as symbolic capital increasing the chances for success at the home country and providing a “foreign” flavor to the fashion designer style: *“Many of the young South Asian designers she’s talent-spotting have studied in New York City or London, and are returning to India to be a part of something that’s very dynamic and changing”*.

The creativity of fashion designers in the fashion production process is reflected in urban representation. It can be conveyed by emphasizing the role of designer in developing a modern trend: *“Those pieces were a progressive step for the designer; however, it will be his floor-grazing chiffon gowns framed in scatters of flowery crystals that will keep him at the top of London’s go-to glamour list”*. Likewise, designer develops personal approach to already existing trend, too: *“This fall, it’s London-based designer Simone Rocha who provides the game-changing twist on the classic, merging Elizabethan ruffles with modern tomboy flair”*. Generally, the designer style can stay on trend in the fashion production, for instance: *“Korean designers are clearly doing extraordinary work, and it’s starting to resonate here...They’re right on trend, and produce beautifully constructed clothing”*.

In some cases urban representation shows the importance of the work of a fashion agent in broad geographies: *“Laura Lusuardi - fashion-director of the Max Mara Group - at the same time, is responsible for the look of 19 collections of the seven fashion brands, members of the group, which are sold in more than 2,000 stores in 130 countries”*. Moreover, fashion agents are directly involved in the fashion production process: *“This is the third collection created with the participation of the designer and Paris fashion icon Ines”*.

Urban representation defines among designers the fashion production trends concerning the fashion management process, for example: *“It turned out that the example of Jean-Paul Gaultier is infectious: following the French fashion designer the duo of Viktor Horsting and Rolf Snoeren announced that under their brand Viktor&Rolf it will no longer be released collections of ready-made garments”*. The representation may concerns new areas of the fashion production’s development and diffusion: *“The Harvard Business School instructors decided that the prospects for the fashion blogging are not inferior to any other possibilities of fashion-business, the main thing is the right development strategy”*.

Furthermore, the fashion production is about trends in the human resources area: *“Apparently, the global human resources revolution in the fashion industry - is the idea of the universe, because the scale of permutations took a truly global nature. So, today it was announced that Jamie O'Hare appointed as the new creative director of the British brand Issa”*. The fashion production prepares new human resources worldwide and urban representation reflects it: *“Now students of Harvard Business School, receiving his MBA in luxury-marketing, will take practice in Stella McCartney, Jimmy Choo and - exhale, young bloggers - in the company of Chiara Ferragni, who turned an online diary with her images into a blog as an international and profitable business”*.

Trend production

The key instruments for the trend production and distribution can be concentrated in the related area. Fashion designers present results of their work and simultaneously offer new trends for fashion consumers: *“The spring shows in Milan found Donatella Versace playing with the transparency trend in a way that was a bit off the grid, layering graphic and geometric pieces over Miami Beach-style pastels”*. Urban representation describes the trend production by emphasizing the role of fashion shows in trend distribution: *“There are ten New York shows, proving that it is impossible this season without a protective green patch pockets and big buttons”*. The trend production can relate the trends performance realized at

fashion shows and at fashion weeks: *“New York Fashion Week set up a paramilitary vector for the next season, and after the Milan shows, we decided to focus on the details that are known to be of key importance”*.

Fashion brands construct and formulate a fashion idea that can be conveyed in a fashion trend: *“Costume in sleepwear style with understated prints, loose linen trousers, dress from glossy material, suede bomber jacket - in its spring-summer collection Modern Classic Essentials the team of Swedish brand H&M has decided to bet on generally simple and very clear clothes for warm seasons”*. Moreover, a brand as well as a designer offer own definition of a fashion idea that implied in a trend, for instance, the comprehension of luxury: *“Standards setting: According to the Italian designer, the new standard for luxury will be found in items that feel precious and are worked by hand”*.

In the discussion about the fashion production and trends it is necessary to underpin the processes of trend development and trend revival. The first one demonstrates how a trend goes through the time and maintains its importance and actuality in the city context: *“Return of the seventies - one of the most obvious trends in the coming season, in which we finally convinced after a week of haute couture in Paris: at every second podium necessarily appears a model in a landmark for those years white tuxedo, this typical menswear that benefits femininity better than many cocktail dresses”*. The second one means new approach to an already existing trend: *“It’s a tradition embraced in fashion too: In recent years, designers ranging from Alexander McQueen to Vivienne Westwood have reworked the motif in innovative ways”*. Additionally, it might be even a new vision of the same popular fashion idea: *“Tartan is hardly a revolutionary new idea—after all, the motif found life in the Scottish Highlands centuries ago, but houses like Chanel and Saint Laurent have been putting their own spin on the fabric for seasons”*.

Style production

On the one side, urban representation explains the new style’s creative process: *“In the workshops of the French fashion house Louis Vuitton was born a new capsule collection of accessories in ethnic style”*. On the other side, representation emphasizes the lasting history of a definite style: *“When it comes to a style with such a turbulent history, which was born out of the world sexual revolution, the main thing in the image is a girl”*. Urban representation also refers to the entire country’s style history: *“It constitutes the brand’s sleek*

and sporty reimagining of an equally pivotal moment in U.K. style history that came soon after a compelling proposition for her fashion-conscious and social media-savvy peers”.

Urban representation refers to the well-known features of the brand stylistics: *“In addition to the iconic items like denim dress with a Marques'Almeida logo or bright knitted items with the collar, the collection has a very calm and basic clothes in a recognizable style of the young London-based brand”.* Furthermore, fashion designers offer own vision on the brand representation: *“Beautiful Charlotte Free with pink hair and porcelain skin tries Chanel tweed suits - Karl Lagerfeld’s approach to an advertising campaign of the new glasses collection, for which once again he worked as a photographer”.* In contrary, the fashion style influences the brand concept: *“But this is a case where changes are for the better: androgyny and a touch of vintage fit well to the Italian Fashion House”.*

Urban representation emphasizes mixture of the individual designer style and the brand concept style in production: *“Very soon there will be on sale sneakers from the capsule Reebok Classic x Sandro, by working on which the French brand designers managed to combine its own uncluttered aesthetics and rather aggressive mood of the Reebok InstaPump Fury popular model”.*

Talking about styles, city representation refers to the fashion aesthetic produced: *“Demonstrating the power of sport aesthetics at the first days, at the end of the New York Fashion Week guests got more relaxed, rejecting trendy things and returning to the classic win-win”.* The fashion aesthetic can be compounded or reproduced by the brands: *“The team of garment factories that used to fulfill orders for Armani, Escada, and Donna Karan, in 1984, decided to begin work on its own brand, and since then the VDP collection delights every season the fans of dolce vita style: it has everything required for Italian aesthetics bright colors, eye-catching prints, active decor, expensive accessories and natural fabrics produced at the motherland of the brand”.* The fashion mood can be also produced by urban representation: *“The triumphal procession of feminine images in the streets took place simultaneously with the mood of fashion shows: starting from sports score, New York Fashion Week with each passing day becomes more sensual and tender”.* Additionally, urban representation offers the style production for precise consumer groups, as, for instance, sport style fans: *“For those who like sports aesthetics, we strongly recommend in March to look in the Nike stores – in about a month it will be on sale a capsule collection Nike x Sacai, which was created by a Japanese designer Chitose Abe”.*

Urban representation describes some ideas provided by the fashion production and being articulated in a certain style, for example, the conscious consumption: *“‘Become a green, get dressed in blue’ - under this motto H&M announced its new line of eco-friendly collection called Conscious”*. The accent in this style production is given to the conscious choice for natural materials: *“Modern Classic Essentials - a new H&M clothing collection made from natural fabrics, which includes neat calm items”*. In other cases urban representation highlights the limited edition of such conscious consumption products and a famous designer in order to specify the idea of the collection: *“By working on the items from the limited collection there have been used only fabrics created from recycled materials, and fabrics that have passed a strict certification. GCC has long had interest in the field of ethics of production; however, it is the first time when the platform invited the designer at Stella McCartney level”*. From small projects it may be developed to the significant fashion movement: *“Meet the Woman Bringing Sustainable Fashion From South Asia to the World Stage”*.

One special issue is the ethical consumption and ethical production. The main attention receives the manufacturing that concerns some ethical ideas and concepts, for example: *“Deep message of the collection - the struggle for ethical fashion, which does not exist apart from the world, in which we live. Using approved, environmentally friendly materials, Stella fights against deforestation and destruction of grasslands in Argentina”*. The main input is created by fashion designers who obtain the power and resources to develop the ethical idea worldwide: *“Rezwan started building the e-commerce site in the wake of the 2013 Rana Plaza factory disaster in Bangladesh, with the goal of bringing ethically sourced fashion and home goods from emerging designers on the Indian Subcontinent to a global audience”*.

City representation provides a comprehension of the fashion phenomenon and style that are produced by the city institution, for example: *“2014’s chicest city-strutters are now dressed in, well, all things normal—though before you cry “normcore,” think ultra-chic basics by the likes of A.P.C. and Common Projects, along with intelligent, original daywear from the kids at Public School, Hood By Air, and Marques’Almeida”*. Furthermore, urban representation claims for diffusion of styles through cities as the fashion production process: *“With a highly anticipated biopic of Jimi Hendrix out in theaters later this month, the wave of late sixties and early seventies style that started building in New York is now rolling onto runways in London”*. Sometimes, the fashion production occurs at catwalks and provides the

well-known style reference: *“Models came out carrying glossy duffel bags that had a distinctly retro athletic vibe and played into a broader theme of the collection, namely the vibrant British youth movement of the seventies known as Northern Soul”*.

The fashion production can be inspired by different styles from different places: *“These clothes are definitely too cool for school, even if they evoke scholastic uniforms (and occasionally a Belgian seminary as much as an all-American high school)”*. Moreover, the inspiration for producing fashion can come from the city its own: *“Donna’s tour of the city took in its graffitied streets (the scrawls and swirls over the full-skirted dresses and cinched duster coats were akin to the daubed canvases of eighties artist Jean-Michel Basquiat) while the cacophonous sound of its sidewalks were represented by the vividly collaged prints, which clashed together lace, bar codes, and sketches of faces glimpsed as quickly as the people who hurriedly pass you by during Manhattan’s rush hour”*.

Global and local brand production

Based on the geographical context, city representation describes the fashion development process: *“Italian fashion has evolved from local to international, largely because of its scrupulous attention to details and the highest class of items manufacturing, which captivates even those who have absolutely no interest in fashion shows or fashion icons”*. The same can be arranged with a representation of the brand development progress: *“A La Russe company launches the second brand ARnouveau - more youth and dynamic compared to the first line, designed for young and active girls”*. Some important facts in the history of a brand can be reflected in urban representation: *“Italian fur house Fendi will present at Fashion Week in Paris the first in the brand's history couture collection”*.

City representation characterizes the origin of a brand, for example: *“One of the most mysterious (and popular) Russian brands presented a capsule collection for VOGUE Fashion's Night Out”*. Urban representation denotes the development of a local brand on the global market: *“The Harlem-born cult streetwear label cofounded by designer Rio Uribe is known for shading eyes in the chicest way possible: with woven bucket hats, denim hats with wide straw brims, and even hats with wavy, curtain-like brims”*.

The fashion production concerns the global and local markets: *“Prominent players in the luxury market build no more secret from the fact that Asia has become their most promising direction, so the tastes of buyers from the East now play a huge role in planning strategies for the most coveted brands”*. In some cases the work with markets stays under the

priority in the process of the fashion production: *“Particularly forward-thinking brands are thinking even more ahead - for example, produce a capsule collection especially for the Chinese New Year, from which officially begins the spring in China”*. Similarly, the geographical interaction between brands and markets can be reflected by urban representation in the form of new market development: *“Italian brand VDP goes to the Russian market and arranges it pretentiously – the brand launches the new line of shoes and accessories”*.

Furthermore, urban representation describes the global fashion mapping: *“Delpozo puts Spanish fashion on the map. With a triumphantly colorful collection and influences that drew on the likes of Talitha Getty, Josep Font’s new collection for Delpozo was a bright spot on our day”*.

City representation creates a strong connection between a brand and a fashion idea, for instance, the category of luxury that signified in a local brand at the global level of the fashion process: *“Italian brand Fabiana Filippi exists for almost thirty years and from the first day positions itself as a follower of Italian luxury in its truest sense: the work on the collection uses the finest merino wool, cashmere, linen, cotton and silk”*. The city parts inspire fashion for creative ideas and definitions: *“The street strewn with pearls - sounds poetic, doesn’t it? This is a metaphorical expression of an Italian brand called Via Delle Perle, known as VDP”*.

Another specific feature of the global and local fashion represented by city is its approach to clients: *“Australian brand We Are Handsome, who became worldwide famous by their swimsuits with images of flora and fauna, now has the strength to force you to get up from the couch and go to the track”*. Furthermore, urban representation stresses the fashion auditory orientation by the fashion production: *“The Italian brand Ermanno Scervino is launching a collection for young, dynamic and ambitious girls with laconic name Ermanno”*.

Fashion partnership

The fashion production process includes fashion collaborations that are performed in different ways by urban representations. Collaboration of brands of the same geographical area is the first option: *“London duo Marques’Almeida, which is known for its impressive work with denim, made the collaboration with the British mass-market brand Topshop, and this means that this autumn we are waiting for another limited fashion line”*. The second option might be an international collaboration, for example: *“Autumn continues to delight fans of collaborations: Hong Kong’s multi-brand boutique Lane Crawford announced a joint project with the French brand Chloé”*.

Moreover, a collaboration can be constituted between a brand and different fashion agents, for instance, the global fashion media: *“A group of luxury-brands Kering and Italian VOGUE renew their cooperation in the framework of the Empower Talents program: the company and the magazine together will look for talents that can pass an internship in one of the fashion houses belonging to Kering”*. Furthermore, the role of fashion agents in the collaboration can execute as the fashion icons: *“The joint collection of Uniqlo and Ines de la Fressange has reached and Russia”*. Similarly, as the fashion artists: *“French illustrator Tiffany Cooper will create a capsule collection in collaboration with Karl Lagerfeld”*. Likewise, the results of fashion collaboration provide to a brand the worldwide fame and create its particular image: *“Italian brand Coccinelle has again invited the French illustrator Roberto Prual Reavis ...He has repeatedly worked with the brand, and very thoroughly - Roberto created Coccinelle face, a painted blond girl named Mabel, which has become the personification of the brand sentiment, light and romantic”*.

Additionally, urban representation emphasizes the work and the influence of designers and artists for the fashion production: *“New York was the home of the Pop movement, but two savvy Londoners—Vivienne Westwood and Malcolm McLaren (creators of the dizzy pirate print shown here on Bow Wow Wow)—were among the first to realize its fashion potential, collaborating with graffiti artist and social activist Keith Haring on their fall 1983 collection”*. In some cases a fashion designer creates not only fashion items but additionally art pieces: *“Rick Owens and the London department store Selfridges presented the project The Masters, for which the designer has created a capsule collection and several installations”*.

Fashion designers by creating collaboration offer a fashionable solution for a common consumer problem: *“Aldo took the decision to perennial problem of "where to find affordable, fashionable and high quality shoes": together with the Anglo-German brand Ostwald Helgason the brand launched a capsule collection, which includes boots, shoes, sandals and bags of two sizes”*. The fashion brands collaboration becomes a trend for the fashion production area: *“In addition to the new initiative of Karl, with CWF work the brands like Burberry, Chloé, DKNY, Boss, Lee, Little Marc Jacobs and Timberland”*.

Last but not least, worldwide famous figures collaborate with the fashion industry: *“This workshop brings the first lady of the USA to a new level of cooperation with the industry – it is the first time when she works such precisely with young designers, in order to save them from failures and to facilitate their promotion on the market in the future”*. Fashion

partnership signifies and explains not only a brand but involved fashion figure's personal characteristics: *"Kate Moss has released a new collection of bags for the brand Longchamp...long-term collaboration yields new results - so, in 2010 Moss creates own design of handbags for the brand, each of which embodies the model's character (rather sharp and therefore attractive)"*.

Fashion approach

Fashion approach can be defined as an interpretation of the fashion comprehension under the influence of several circumstances. The fashion approach for understanding the stereotypes can be provided by designers, for example: *"With its latest collection, Marchesa looked to celebrate a different idea of British royalty, namely the one forged in the late sixties and early seventies"*. Sometimes, designers mix in their collection their origins, personal inspiration, and cultures: *"Today in Paris, for example, Dries Van Noten—who hails from cold Northern Europe, but who is almost always looking East—spiced up his collection by combining riffs on sports gear with gem-colored and sumptuously patterned designs that looked like they could have come from a Turkish bazaar"*.

Moreover, designers offer a new vision of traditional styling: *"Those ads mark the first time two British women of color have fronted the British heritage brand, and their image serves as a refreshing reimaging of traditional English Rose standards of beauty"*. Designers by creating the fashion collection construct the fashion space as a context for fashion demonstration: *"After fall's country-and-western pageant theme, Lo's latest installation took to the tropics, as the Topshop space saw models washed up on the mystical beach of his own Blue Lagoon in a dreamy tableau vivante"*.

The fashion approach can be conveyed by delivering fashion attitudes concerning the city life: *"The stylist and blogger has a street-style-worthy traveling wardrobe: Her knack for mixing utilitarian staples and retro silhouettes with eye-catching accessories has made her a sure click for the photographers outside the shows, no matter what city she's in"*. The lifestyle approach in fashion is also developed by urban representation: *"And remember, no matter where you find yourselves, from Chicago O'Hare International Airport to Charles de Gaulle, order a glass of wine—or that food court dinner—and enjoy the time together"*.

Furthermore, urban representation talks about an influence of the fashion approach on the production: *"Call it the Psy Effect. According to Cindy Hahn, executive director of Concept Korea (the government initiative that sponsored the show) and former organizer of*

Seoul Fashion Week, Korean fashion began attracting international interest after That One Song, which zeroed in on the city's Comme des Garçons and cheeky logo tee-wearing youths". Similarly, the fashion effect moves through the fashion collection defining trends for the next season: "From Pharrell to Gucci Fall 2015: The Grand Budapest Hotel Effect Gathers Speed".

Fashion geography

The process of the fashion production can take place anywhere and for that city representation appeals to the fashion geography: "*Global Street Style Report: Mapping Out the 15 Coolest Neighborhoods in the World*". Designers also work with the frames for the use of their fashion collections: "*The Line Between the Street and the Runway (and Pants and Skirts!) is So Last-Century at Nasir Mazhar*". Furthermore, multiculturalism is one of the significant instruments for creating the fashion geography: "*I tried to take a little bit of every culture in New York and bring it to this collection, he said*".

Fashion aesthetic

Designers by creating fashion items create the fashion aesthetic: "*In many ways, my design aesthetic is the same as Andrew's design of the restaurants. We're very nostalgic for the way things used to be—the classic look of old fashion houses like Louis Vuitton and Hermès, or the feeling of living in a village and selling your goods and wares*". Fashion aesthetic can be conveyed in providing an approach to consumerism and the use of fashion items: "*It's not really about this Bollywood, brightly colored, ostentatious fashion culture anymore...There's an almost Scandinavian feel to this emerging sensibility of using old techniques and applying them in contemporary ways. Every product we curate not only has a positive social impact, but there's also a level of design that falls under the Indelust aesthetic*".

Supportive values:

Special edition

The fashion production supposes for the status reasons special or limited edition of the fashion items. Urban representation defines, firstly, the fashion item edition for a special event, for example: "*A special collection of accessories from the fashion house "Ekaterina Furs" for VOGUE Fashion's Night Out*". Secondly, a fashion item can become personalized for the customers due to the special service that offered in certain locations: "*Moscow buyers*

can order a personalized pair of Prada derby on the platform, as well as to choose the color of leather and soles”.

Thirdly, urban representation accentuates special access to fashion items: *“Tiffany will create some illustrations for the joint capsule collection with Lagerfeld, which items will be on sale at the Paris department store Colette April 1, 2015 th, and in the same name boutiques Karl Lagerfeld - April 4”*. The accent can be given to an exclusive access to fashion items in an urban place: *“Clothing Fendi Haute Couture will not be available in the regular brand boutiques, and prices for it will be formed while preparing the collection”*.

Urban representation emphasizes in the fashion production the item of a special edition that results in the fashion collection as an inspiring moment: *“Italian fashion house Fendi was so inspired by the February holiday that released for it the whole collection including two big-eyed fur fob Bag Bugs, Peekaboo handbag from ostrich leather and classic Peekaboo with menacing silver eyes - the last we liked the most”*.

Success

By referring to the success idea urban representation highlights brands by their involvement in the fashion production process, for example: *“Another brand is celebrating an anniversary this year: 125 years ago was founded the Lee brand, which today sells jeanswear in more than one hundred countries”*. Moreover, urban representation accentuates the history of the brand’s success: *“The history of the Guess brand starts in 1981 from the release of a jeans line in the United States”*.

Fashion name look

The fashion production does not exist without fashion persons included in this process. Fashion persons from all over the world support fashion brands by creating their outfits with recognizable details: *“This season, we saw Russian beauty and street style star Elena Perminova pay homage to the British brand in a fall-ready ensemble of must-have staples”*. Fashion celebrities diffuse a trend that is articulated in outfits and perform it for the media social life: *“Kate Moss and Rita Ora both stepped out in London last night (and early this morning) in the trend, though each put their own distinct take on the look”*. They also reinterpret the traditional well-known style: *“Cara Delevingne, Kate Moss, and More Put Modern Twists on Classic Style in London”*. Similarly, fashion persons support fashion

styling by adding the individual approach: *“Marion Cotillard Does Airport Style the Parisienne Way”*.

Moreover, a fashion person mixes styles and geographies: *“Milan Fashion Week kicks off tomorrow but actress Dakota Johnson swept through New York City yesterday in a mashup of Italian flair and Manhattan modernity”*. On the other side, a fashion person can be influenced by the world fashion production process and just follow it: *“Even Rihanna, that peripatetic trendsetter, has a closet full of Korean pieces that set her apart from the It-obsessed herd”*.

In some cases the fashion name – or, in other words, the famous name in the fashion world – significantly influences the fashion production process, for example: *“Michelle Obama has already played a pivotal role in the career of number of designers, but that she was helping them indirectly: Michelle could wear a dress from a little-known brand, and the interest to this brand (which is logical) immediately has been increasing”*. A fashion person can obtain indirect meaning in the fashion world and still play a significant role as a fashion icon for designers to produce new images: *“And of course, the ceremony was enchantingly closed by the permanent queen of the British scene Madonna, performing in the image of sexual bullfighter, created for her in the workshops of Armani Privé”*. Likewise, fashion persons pretend to become the best expression of the world famous fashion ideas and fashion images, presented by designers: *“Sienna Miller in a feminine, yet alluring frock from Peter Copping’s debut for Oscar de la Renta provided a touch of old-world Hollywood glamour (think Audrey Hepburn), while Cate Blanchett’s choice of a black velvet Maison Margiela Couture column proved that major style doesn’t need major flash—and that John Galliano couldn’t have dreamed of a better endorsement”*.

Inspiration

There are different points for inspiration in the fashion production process. Firstly, urban representation talks about a city inspiring the fashion production: *“The aim of the work for these guys is creating beautiful and practical clothes, moderate and cosy, but, of course, very fashionable, and a source of inspiration for them are the ever-changing Moscow and its inhabitants”*. It could be as well as a country: *“It’s athletic and graphic. It’s Japanese-inspired and conceptual. It’s supershort. It’s superlong. It’s super-somewhere-between-the-two, and often asymmetric to boot”*. Moreover, it might be a part of the world: *“In this noble background there are particularly bright bold patterns: funny clogs, inspired by Asia and by*

seventies, which Miuccia Prada showed, unusual satin mules with a luxurious bow No. 21 and Fendi perforated sandals in the colors of milk caramel”. Likewise, the nonexistent place covered with some kind of mysticism inspires for the production of fashion items: “*Mallivi sisters by working on their spring-summer collection, have been thinking about the mythical sunken Atlantis*”. All of them bring the inspiration through the geographical connotation to the fashion production.

Talking precisely, an inspiration comes from the city atmosphere: “*So I came back to New York feeling inspired by what I really loved there—the reggae music, the colors—and, with the things I learned in Paris, I translated all of the feelings I had for the island into a chic, chic collection*”. Moreover, urban figures create the city atmosphere and provide the inspiration for urban representations: “*With every Fashion Week, there comes a new set of flourishing It girls with great personal style. For this season, we look to faces including New York-based illustrator and fashion filmmaker Quentin Jones, model Olympia Campbell, Brazilian actress Laura Neiva, and more to inject some inspiration to our fall ensembles*”.

Likewise, the inspiration comes from certain fashion styles: “*Military uniform - the main source of inspiration in the work of American designers for the Spring-Summer 2015*”. Sometimes, the style is connected to urban figures or the time époque: “*For his sophisticated fall collection, Joseph Altuzarra may have cited as references eighteenth-century dandies (witness the Prince of Wales checks) and Truman Capote’s society swans (pastels and fur)*”. Moreover, an interconnection of styles and fashions inspires for the production of fashionable pieces: “*She really embodies the spirit of the new collection, said Chapman - It’s a little bit gypsy, a little bit Woodstock and a little bit rock ’n’ roll*”.

Furthermore, the fashion of a decade functions as an inspiration of the fashion production of today: “*The main inspiration of the first collection is the sixties, which hit the point between the age of polished glamour and sexual revolution*”. The art of several decades inspires creators for the fashion production, for example, the art heritage of the past: “*The inspiration for the latest demi-couture line of Agent Provocateur, full of the luxury spirit, has become a series of works of the French romanist, painter Jean Auguste Dominique Ingres depicting naked beauties in the Turkish baths*”. Additionally, the contemporary art inspires all kind of creators for the fashion production: “*Bright start of the year by Converse: the brand team, which produces the world's most popular sneakers, got inspired by the famous tomato soup can, which was immortalized by Andy Warhol and has evolved into an independent brand*”.

Developing the topic of art inspiration, it is possible to denote the popular art and the popular media images. The literature heroes experience motivates for the fashion creation: *“This Shakespearean heroine, so beloved of the Pre-Raphaelites, has not only inspired actors, but fashion folk as well: Cue Vogue’s 2011 reimagining of Irish beauty Saoirse Ronan as Hamlet’s love”*. The movie characters as well as the characters from the advertisement inspire fashion for producing new fashion images: *“Spring-summer Max Mara 2015 collection was inspired by the character of Dominique Sanda from the film “The Garden of the Finzi-Contini” (1970) by Vittorio De Sica, and the “wild” advertising campaign with Carolyn Murphy is a reference to a campaign of 1971 with Anjelica Huston, filmed in Milan Grand Hotel”*. Popular references to the subculture media motivates for producing fashion items: *“Showy print on the back and bright, provocative stripes have been inspired by hentai comics, erotic Japanese manga”*.

Last but not least, urban representation applies to the cultural systems in order to perform the fashion production. The art of some cultures or civilization is considered, for example: *“Shoes, handbags, jewelry, wallets and key rings that are included in so called Mask Collection in honor of the African masks that collected Gaston Louis Vuitton, grandson of the brand founder, an avid traveler and collector, fascinated by African art popular in 1930s”*. The motifs of the artisanal art motivate for producing fashion items: *“Edun’s spring collection featured the artisanal jewelry of the Tuareg, and those distinctive West African shapes were echoed in the knit handbags that came with an ingenious 3-D-printed handle”*. Similarly, the spirit of certain folks and their art can become the fashion inspiration, too: *“Today in Milan, Dolce & Gabbana danced to a Latin beat for spring, taking inspiration from traditional Spanish dress for both men and women”*.

Fashion and art

When the art meets the fashion, it is the fashion that is produced and the art that is created. Urban representation claims that fashion in several cases, for example, supports the art: *“Seasoned A.P.C. collaborator Vanessa Seward reinvents mod French chic in her costume designs for a stage version of Catherine Deneuve’s sixties breakout film The Umbrellas of Cherbourg”*. In contrast, the art supports fashion in different ways: *“Henri Matisse was a fashion-friendly artist in the sense that clothes were not a secondary aspect of his paintings (not to denote that he designed costumes for the Ballets Russes, as well as vestments for La Chapelle du Rosaire)”*.

In some cases the art plays a role of an inspiring motif in the fashion production process: *“The latter inspired one of the looks in Yves Saint Laurent’s famous homage to the French post-impressionist modernist, for fall 1980, a haute couture collection, which also referenced Matisse’s cutouts, a touchstone for Cecil Beaton’s April 1949 Vogue cover, and, this spring for Italian label Aquilano”*. Furthermore, fashion items apply to become the art pieces: *“Not surprisingly that the accessories of the new mini-collection of Louis Vuitton look like an artwork”*. Similarly, fashion and art produce the art-fashion collaboration: *“Last night might be called a triumph of the Russian and Vienna art by the American patronage: the Vienna artist Mario Nubauer has presented the reworked pictures of glossy photos by Slava Filippov as a part of the joint exhibition Eraser, which is supervised by the brothers-producers from New York, Zak and Ja'bagh Kaghado”*.

Fashion and cinema

Cinema as an art type and an inspiration point is connected to the fashion production in different ways. Firstly, some movies from the past inspire for producing fashion trends of today, for example: *“At her presentation today, the 24-year-old West Londoner looked to the sixties-era animated television series the Flintstones to provide the season’s typically playful palette of sunshine yellow, lavender, and orange sherbet”*. Moreover, the modern popular film industry products inspire for creating the thematic fashion items: *“Fifty Shades of Grey–Inspired Lingerie for Valentine’s Day and Beyond”*.

Secondly, the heroes from the movies influence the fashion production: *“In anticipation of today’s runway show—and the upcoming live-action Cinderella—we’ve picked out Marchesa frocks for all the ladies of Disney’s royal family from seasons past: Belle, Aurora, and beyond. Because Disney princesses need fashion, too”*. The movie hero’s fashion image in some cases becomes very famous and popular and attracts attention of fashion designers for inspiration: *“The same bucolic pattern of Dorothy’s Wizard of Oz dress was revived on the spring 2015 runways in cheery baby blue short sets at Diane von Furstenberg, in red cinched skirt suits at Altuzarra, and prairie-friendly tan frocks at Bottega Veneta”*.

Thirdly, the film production and the fashion production are intensively connected through fashion collections, brand images, and city stereotypes: *“For the launch of the new capsule the brand team headed by Reavis produced a short cartoon, in which Mabelle travels to Venice and, of course, falls in love”*. For the launch of the fashion collection there are

special cinema products prepared: *“New short film has been dedicated to the autumn-winter collection of Karl for Rome fur Fashion House”*.

Last but not least, urban representation highlights the role of the cinema art as trendsetting in the fashion production: *“With many more shows on the agenda in Milan and Paris, who can tell where the movie’s fashion effect will turn up next?”*. Similarly, fashion trends appear as much in the movies as at the fashion shows and preserve its trendiness: *“Even back in 1984, the film’s original cast (Bill Murray, Dan Aykroyd, Ernie Hudson, and the late Harold Ramis) wore stylish, industrial-strength, paranormal-proof tan jumpsuits with oversize pockets and multiple zippers that wouldn’t look out of place on a fall 2015 runway”*.

Charity

The fashion production process includes some intentions not only for consumer activities but also for providing worldwide important social ideas, for example, charity movement. Urban representation accentuates the role of charity initiatives by producing fashion: *“But after all, aside from her many modeling accomplishments (gracing the cover of Vogue, a lengthy contract with Calvin Klein, an industry-wide obsession over her seeming agelessness and idealized features), the supermodel Natalia Vodianova powerhouse is also the founder of the Naked Heart Foundation, a philanthropic organization that focuses on children with disabilities in Russia”*. In some cases charity is connected to the ecological ideas of the fashion production, for instance: *“Charity eco collection of Stella McCartney, created in collaboration with Anna Wintour, Natalie Massenet and GCC platform”*.

6.2.2. Fashion place

Urban representations of fashion places concern many aspects of geography and locations and highlights urban components in the fashion phenomenon. On the one side, the fashion place is considered as a geographical location for the fashion phenomenon. On the other side, the fashion place is understood as an institutional space where the fashion phenomenon is concentrated and diffused. With the help of supportive values as status, access, and special edition the importance of the fashion place is highlighted and the ways of creation of the fashion place specialty is considered.

Fashion geography

Urban representation defines fashion geography and sets fashion maps. It talks about the worldwide accepted fashion capitals: *“If Paris were a galaxy and hotspots were stars,*

you'd be able to trace a summer sky's worth of constellations across the city: from Le Marais to Ménilmontant, there's no shortage of hipness to be found". It highlights new fashion capitals: "Singapore has made a splash of late in the fashion sphere: Chanel showed its well-received Resort 2014 collection in the city-state, as did Prabal Gurung with his most recent fall lineup". Moreover, it regulates the interrelations between fashion capitals and their statuses: "Though it may chagrin a Harboursider or two, it's Melbourne—and not Sydney—that claims Australia's coolest environ".

Urban representation highlights the spot on the geographical map that obtains the access to fashionable items and designer shops: *"Enter Södermalm, an island just to the south of the city's center, where one can find top-notch vintage boutiques like Grandpa (which also sells Swedish labels including Rodebjer and Dagmar) to a comprehensive 'zine shop, cheekily named Papercut". The presence of creative communities allows urban representation to denote the fashion geography: "From PIVÔ, a non-profit community center-cum-kunsthalle located in the undulating Oscar Niemeyer-designed Edifício Copan, to the area's vivid pixação, a form of graffiti endemic to southern Brazil, Centro is seething with creative energy, and it is increasingly attracting artists and designers from the world over". The art place can become a fashionable place in a city, for instance: "DASHANZI ART DISTRICT / BEIJING / CHINA: Also known as the 798 Art Zone, the Dashanzi Art District in northeastern Beijing sprung up around—what else?—decommissioned military factories".*

Urban representation describes fashion districts and fashion neighborhoods. A city area can be represented as one consisting fashion: *"Queen Street West is a verifiable artery of indie patisseries, homegrown labels, and hidden-from-view galleries—hallmarks of hipness, if ever they existed; Imagine, then, how hip its coolest neighborhood must be". Urban representation uses various types of argumentation for the proof of the fashion neighborhood: "They're mostly concentrated in Wynwood, a neighborhood just off the city's Midtown area, which rose to popularity thanks to its ample warehouse space and (previously) low rents". Sometimes, a city district image influences the entire city image, especially regarding the fashion phenomenon: "A visit to Milano wouldn't be complete without a dash through the city's cultural nerve center, Brera". City areas are famous for fashionable cultural contents: "Located on the south side of town—Kreuzberg is no doubt Berlin's coolest quarter, a zone overrun by swank retailers and much-heralded music halls".*

Additionally, urban representation claims to the cultural content of city areas as fashionable: *"These abutting enclaves, set deep in the heart of Mexico City, hold all of the*

megalopolis' old-world charm—smoky aromas, greenery-kissed avenues, grand rotundas filled with fountains and fretwork—yet they also lie at the core of Distrito Federal's modern cultural renaissance". The complex content of the city entertainment facilities is reflected in its urban representation, for example: *"Miami gets a lot of flack for its fluorescence and frivolity, yet past its touristic club-land lies a buzzing, young network of galleries, stores, cafés, and chic watering holes"*. Likewise, the complex city structure and the complex citizens' image transform the place into challenging and fashionable: *"Popular with everyone from eccentric E.U. expats to Central Saint Martins design students, it's still relatively affordable compared with the rest of town, and it retains such popular destinations as the Broadway Market—a street that holds art-book stores and slow-food restaurants—and the London Fields, which, on the rare sunny day, has enough street style inspiration to rival any Fashion Week"*.

Urban representation emphasizes the meaning of a street for the infrastructure and the city image representation: *"Brunswick Street is its main vein, lined with dive bars, vegan cafes, and graffiti. Nearby, the Rose Street Artists' Market offers handmade goods by local designers"*.

Furthermore, urban representation accentuates the presence of fashion institutions at the represented areas as obtaining additional fashion resources: *"This particular area holds numerous major institutions—including Pinacoteca di Brera, home of the prestigious Brera Academy—alongside smartly realized modernist furniture stores on Via Statuto and Via Solferino (the town, after all, hosts Salone Internazionale del Mobile, the world's most important home design fair)"*.

Fashion destination, according to urban representation, can be considered as the fashion place: *"First off, let it be said: Ibiza was this summer's fashion destination, if destinations can be labeled as such"*. The geographic destination becomes fashionable by connecting to fashion designers and fashion agents: *"Home to Rei Kawakubo's cult fashion emporium and a host of fine-art galleries, Dover Street might just be one of the coolest streets in all of London, and yet there's something remarkably unassuming about this tiny shopping enclave"*.

Fashion destination can be highlighted by a fashion event happening there: *"Instead there were the lights of the Central Department Store shining, where guests flocked after a couple of glasses of champagne and where all the editors of VOGUE gathered, before moving*

to the party in the Cristal Room Baccarat". The coordinates of event as the fashion destination reflects the character of urban representation: *"Staged at the prestigious banqueting halls on Whitehall, within spitting distance of 10 Downing Street, the show was located at the very heartland of all things British, and the Baroque fresco overhead by painter Peter Paul Rubens is one of the last vestiges of the Palace of Whitehall, Charles I of England's former residence"*.

Urban representation accentuates the fashion phenomenon presented by the city lifestyle: *"Paris is flooded with fantastic terraces that give you the opportunity to people-watch while simultaneously scoping out potential new admirers"*. Some fashion places can be represented on the contrast to each other: *"SILVER LAKE / LOS ANGELES / U.S.: Silver Lake is the chilled-out antidote to the over-the-top glamour of Beverly Hills and Hollywood"*. The touristic aspect of the fashion geography is also considered as a part of urban representation: *"Head to Saint-Germain for some shopping—this involves a walk across the Seine, a moment of pure touristic bliss"*.

Last but not least, urban representation of fashion in a city is constructed by the fashionable citizens: *"Toronto is currently enjoying newfound prominence—and desirability—amongst globe-trotting tastemakers"*. Furthermore, the citizens set by their fashion preferences fashion destinations: *"London's cool crowd just keeps moving east"*.

Fashion spots

The flagship shop as a fashion spot represents the fashion phenomenon in a city: *"The new Prada flagship store will be located in Turin in Piazza San Carlo"*. Moreover, a flagship shop can be located in the fashionable area of a city that much increases the fashionable status of a place: *"Dresses from the new collection, which you can also buy in GUM, where in September has been opened a flagship boutique Caterina Leman, are perfect not only for office work, but also for meetings with friends and celebrations"*. Special type of a fashionable shop can be presented by city: *"In November, in central London it will be a pop-up shop opened - a joint project of the Chloé House and an artistic association Studio Voltaire"*.

Urban representation describes fashion stores as fashion spots in a city: *"Central Department Store in Moscow, a real treasure of designer brands of clothing, shoes and accessories, according to a tradition, became one of the main points of VOGUE Fashion's Night Out - sixth Fashion Night in Moscow"*. Sometimes, fashion spots are integrated at the

city map of fashion: *“Another hotspot on the fashion map of Moscow will be in the historic hotel “Metropol” - boutique Stella McCartney, the second in the Russian capital”*. Urban representation claims that the fashion brand increases its importance at the fashion market by enlarging the presence of fashion spots: *“Extravagance three-storey boutique Theresa is still one of the top luxury-German retailers, and online playground has grown on its basis”*.

By referring to the quality of the presented fashion items urban representation highlights the success and the long history of a fashion brand and marks its location: *“James Smith & Sons: Exquisite umbrellas and walking sticks, made on site, from a shop who has been making them for over 180 years, with a perfect Victorian shop front”*.

Fashion house, performed internationally, organizes fashion spots in an urban space: *“The French fashion house Chloé together with a London-based art organization Studio Voltaire will open a temporary store in London”*. Urban representation emphasizes the importance of a fashion brand at the fashion market by obtaining various properties in a city area with high fashion concentration: *“A new collection of bags the jewelry Bvlgari House proudly presented in Milan during the last Fashion Week - in the bar of Bvlgari’s hotel very close to the Montenapoleone”*.

Urban representation refers not only to shops but to any other fashion places that possible to connect to fashion items, for instance, fashion markets: *“Jubilee Market at Covent Garden, Antiques Market on Mondays: Dealers will tell you this place hasn’t been good in years, but they are lying—show up at 8:00 a.m. and you will see all those hard Portobello faces bargaining for royalty mugs and marcasite rings. Come early! You will find something”*. Other popular fashion spot to find fashion items in a city is a show-room place: *“Vintage Showroom: Secondhand tweeds, archival school scarves, hand-knitted Fair Isle vests, and other antediluvian British classics meant for Sebastian Flyte and Anthony Blanche, but just as saucy on Lady Julia and Cordelia Flyte”*. Additionally, a show-room can have much more value due to its activities and cultural participation: *“Long March Space, a showroom that works with such artists as Lin Tianmiao and Xu Zhen (and exhibited this past June at the prestigious Art Basel fair in Switzerland) and the London-based Saatchi Gallery, which notes that it holds what many consider the most provocative exhibition programs in Beijing”*.

Urban representation offers several fashionable practices to apply in a city: *“5 Truly Secret Chic Places to Shop (and Escape) in London”*. Moreover, urban representation

emphasizes the high class of a practice or a service suitable for a status of a city where it is located: *“After some shopping, compose your way down to the David Mallett salon in the Second Arrondissement for a caviar hair treatment, the best beauty treat one can obtain in Paris”*.

Several entertainment areas apart from fashion shops in the same fashion spot are represented by a city: *“And, of course, there’s 10 Corso Como: This fashion mecca from Carla Sozzani stocks everyone from upstart Italian designers to globally recognized names, and it’s got a café and revolving exhibition space to boot”*. The night entertainment also means a fashion spot in the urban context: *“The legendary nightclub Berghain (named for its adjacency to both Kreuzberg and the nearby Friedrichshain) is worth checking out—that is, if you can get past its notoriously scrupulous doorman, Sven. (Tip: Don’t wear heels.)”*. Fashion spot represents citizens, too: *“My new gym, Klay, is probably the only place in Paris where I have seen French women step up their sportswear game”*.

Urban representation denotes such fashion spots as shops, cafes, and bars that perform a city from the fashion perspective: *“Far more baja than ball gown, it’s where L.A.’s trendiest convene—whether at longtime staple Cafe Stella, the nearby Chinoiserie-themed Good Luck Bar, or Gamine Salon, a local beauty stop founded by Julie Rosenberg. Increasingly resonant in the fashion-sphere (thank you, Hedi Slimane and the Rodarte sisters)”*. Some of these fashion spots include fashion trends in certain areas, for instance: *“Juicebar: the closest thing to Juice Press in all of Milan, with takeaway snacks of fresh fruit and granola, fresh-squeezed juices, and vegetarian, vegan, and gluten-free alternatives for all of your snacking needs”*. The others represent the city as incorporating fashion content that characterizes the fashion capital: *“When in doubt, head to Café de Flore, always a Parisian classic”*. The entire quarter due to its cultural content and entertainment facilities becomes a fashion spot in a city: *“Here you’ll find Panther, a local coffee haunt favored by skater boys and art dealers (and sometimes, skater boys who are in fact also art dealers); Del Toro, famed for its motif-stitched slippers; and Joey’s, a popular Italian restaurant that was among the first commercial enterprises on the block”*.

Furthermore, urban representation offers the ideas for fashion spots in a city to become fashionable: *“Welcome to the flea market, a modern-day hall of curiosities that you and your beau are free to roam together, picking up tchotchkes or treasures or objects that fall somewhere in between”*. Fashion spot and its neighborhood are connected by representing fashion: *“Nestled into a nondescript street corner in Isola (Milan’s rapidly gentrifying and*

entirely groovy secret treasure of a neighborhood) is Numero 9, a chic retreat for those looking for bouquets, bulbs, and a brief respite from the busy onslaught of shows". The reference to customers from the art world supports urban representation of a fashion place: *"Freed of London: Where Covent Garden ballerinas get their shoes, on St Martins Lane since 1929"*.

In other cases urban representation uses the metaphors in order to perform the fashion spots in a city: *"Now the little kingdom of minimalism and the ideal cut is in the heart of Moscow"*. Furthermore, the fashion spot can be symbolically connected to the fashion phenomenon and the city geography: *"First, it is a significant number for Giorgio - the designer was born on 11 July, and the second, it is at number 11 where the headquarter of Giorgio Armani located in the heart of Brera in Milan"*. Likewise, the fashion spot influences the impression from a fashion event: *"The New New Downtown: Held at 4 World Trade Center, the view of the New York City skyline from the Boss show today was a hint at the changing landscape of Fashion Week"*.

Supportive values:

Special access

The idea of an access to fashion is also developed by urban representation on fashion places. For instance, the point of availability of fashion products in a fashion spot: *"All items will be available in February and exclusively in the new Fendi flagship store on Bond Street in London"*. Moreover, it is about availability of special fashion items, for example: *"Le Sac 11 will be available during the Fashion Week, and at first it will be possible to buy it only for residents of Milan and of Paris (or those who are lucky enough to be in one of the two capitals): 'the right of a first night' got boutique Antonia in Milan and concept store L'Eclaireur in Paris"*. Fashion items can be specified by the interconnection to the art: *"An elegant synthesis of fashion and art will be available in the selected Escada stores throughout the world, as well as in Harrods in London and Saks 5th Avenue in New York City"*.

The access to fashion items can be restricted by the fashion shop that is located in a geographical place or in a virtual reality: *"It is possible to buy a flask from collaboration only in a Paris boutique Annick Goutal (12 rue Saint-Sulpice Paris 6ème, 14 rue de Castiglione Paris 1er) or on the official website of the brand"*. Urban representation emphasizes the moment when the fashion brand can be accessed through the fashion geography: *"Finally, a podium collection of the brand is available in Russia - in the newly opened Lacoste flagship*

store in the Metropolis shopping center". The access to a fashion item in a certain city or country can be specified by fashion advantages: "Especially lucky are the brand fans from Japan and the USA: in the Japanese stores it will be sold a limited edition of a Panettone purse and a Loubiposh folder in white color, and in the US stores – in red color with white spines".

Special access is also about accessing fashion institutions and the fashion concept: *"Our Italian colleagues have decided to share with everyone the beauty: everyone can visit the archive pre-registered. The museum space in a building at the editorial office Piazza Castello, 27, will be open to visitors from 22 September to 4 October 2014".*

Special edition

Urban representation discusses the fashion edition of items that mostly produced in some amounts or by certain reason: *"To buy a T-shirt will be available only in TSUM - 15 pieces are for sale, and another 10 - will go to shoppers of Konstantin Gayday accessories: bags, collars and hats that are easy to find on the first floor of a department store in Moscow".*

Special service

Under this reference urban representation argues about the services provided by the fashion phenomenon in a city: *"At Nevsky the guests were expecting at the Tatiana Parfenova fashion house and Philipp Plein boutique, where in the glow of a huge crystal skull there was an invitation to the upcoming show of the brand in Milan offered".*

The presence of special service in a fashion place attracts various consumer groups: *"By the way, the lovers of such shoes have gathered that evening in Prada at the Bolshaya Konyushennaya, 13, where the store employees took orders for personalized pair of shoes".* Urban representation describes the variety of services organized by a fashion brand, for instance: *"The Cashmere and Silk clients learned ten new ways to wear scarves and stoles on the example of products Faliero Sarti".* Special service as an attraction point for a fashion place always obtains much success among customers: *"Competitions, presentations, meetings with designers, limited editions and unusual activities - all this can be found on each floor of the oldest department store in Moscow".* In contrast, special service can obtain a significant reason to be offered in a fashion place: *"In honor of the fiftieth birthday of the Italian VOGUE it has opened its archives and threw a party".*

Fashion place status

Some reasons construct the status of a fashion place. The presence of fashion brand representatives increases its importance, for instance: *“At the opening there will be the Giorgio Armani brand representatives”*. Fashion guests also influence the fashion place status: *“Last night in the Pub Lo Picasso restaurant have gathered, it seems, all of Moscow men who really know how to dress well”*. The fashion place can be an art place and the character of the represented art influences the status of a fashion place: *“And even the gallery name, chosen for the exhibition, emphasized the multiculturalism of the event – the opening of the exhibition took place at the Kaghado’s MSK Eastside gallery”*.

Inspiration

There are many aspects for an inspiration of fashion places. Urban representation, firstly, applies to fashion legends and their favorite places in order to become inspired: *“August 30 in Seoul in Zaha Hadid's built Dongdaemun Design Plaza there is an exhibition Culture Chanel - The Sense of Places, dedicated to Coco Chanel's favorite places around the world. The exhibition includes more than 500 objects, including photographs, books, clothing, accessories, fragrances, jewelry and watches”*.

Secondly, urban areas with own style inspire for urban representation of fashion: *“As a part of New York Fashion Week Nicola Formichetti presented a collection for his own label Nicopanda. It includes items for men and women in the Tokyo district of Harajuku style (the one where the Japanese youth walks in costumes for cosplay parties with or without a reason)”*. Urban areas connected to culture inspires for urban representation: *“The area now boasts world-class galleries, loft-style apartments, and trendy bookstores..., its cool-kid influx no doubt emblematic of China’s growing presence in global contemporary culture”*.

Thirdly, fashion institution sets an inspiration for fashion places in a city: *“On Friday, the Metropolitan Museum of Art announced that next spring’s exhibit at the Anna Wintour Costume Center is “Chinese Whispers: Tales of the East in Art, Film, and Fashion””*. Even a city sets an inspiring image for urban representation: *“So, just as you’ll see in about any old street in NYC, there were fragments and echoes of other locales from around the world, locales that in this case have inspired some of her more recent collections—India, Haiti, Africa”*.

Fashion approach

Concerning fashion places urban representation provides an idea to perform urban areas as fashionable ones: *“Deep inside a humid, graffiti-strewn tunnel underneath London’s Waterloo station, you’ll find an enclosed vault, which for today was temporarily transformed into a drum-and-bass-thumping, neon-sign-flashing fashion jungle for Sophia Webster’s spring 2015 presentation”*. The performance of a fashion collection can be represented through urban landscapes: *“If this collection was a room, posited Lazaro Hernandez during a preview of Proenza Schouler’s spring 2015 collection, it would be an old library with moldering books in it. A little East Coast, a little Ivy”*.

It may concerns fashion shows: *“Ralph walks on water, too. Just when we thought that we’d seen it all, Ralph Lauren turns the conventional fashion show on its head with a holographic projection of his Polo collection in Central Park”*. Fashion approach to a fashion show in a city signifies fashion ideas of designers and highlights the presented collection: *“Models walked down not on the runway but in the air, or even (thanks to the relief of the Central Park!) practically on the water of one of the most publicized in movies ponds”*.

Moreover, it may be about the fashion parties: *“Thom Browne’s garden party: The designer showed his spring collection in a fairy tale garden designed by Villa Eugénie’s Etienne Russo, replete with suited, stilt-wearing models costumed as flowers. The narrator’s soothing bedtime story may have been sartorially focused, but the ending, we assure you, was very happy”*.

Fashion and art

Fashion and art are definitely connected and influence each other. Urban representation performs some art places as fashionable: *“It’s also the home of the Museum of Contemporary Canadian Art, well-established “art” hotels The Drake and the Gladstone, and the charming Bicyclette, a local clothing boutique and lifestyle brand whose owners love glitter, DIY projects, treasure hunts and details”*. Urban representation advices concerning the art geography in a city: *“Check out the Marquis de Sade expo at Musée d’Orsay or the newly reopened Picasso Museum in Le Marais”*.

Urban representation appeals to the fashion connection to art, culture, and charity: *“Within the charity program, which consists of financial support by Prada cultural heritage of Italian cities, in which the House conducts business since 2010, in Turin it will be provided the financial help to the city’s Royal Theatre”*. Urban representation refers to the street art as

the fashion phenomenon and the fashion place: *“Soho House Toronto is nearby, as is Graffiti Alley, a block where street art is both 100 percent legal and lauded”*.

6.2.3. Fashion event

Under a fashion event urban representation understands any kind of happenings connected to the fashion phenomenon. Urban representation defines fashion event's types and emphasizes its influence on the city. With the help of supportive values as special service, special edition, inspiring moments, and event importance urban representation differentiates the fashion ideas implied in the city events.

Fashion week

Fashion week as the most important event in a city is represented by the city: *“London Fashion Week is in full swing, and today marks some major shows—Burberry Prorsum, Christopher Kane, Erdem, Tom Ford, and many more”*. There are some typical events included in the fashion week entertainment program, for example: *“Traditional party by Jonathan Newhouse during the French Fashion Week”*.

Fashion show

Urban representation appeals to fashion shows that present new designers: *“These silly but irresistible speculations, and many more, are occasioned by the seventh season of Americans in Paris, a global showcase for emerging designers created by the CFDA/Vogue Fashion Fund, opening this weekend in the City of Light”*. Fashion designer can be connected to the fashion events of different brands: *“Mark the date of July the 8th in the calendars, because on that day during the Fashion Week in Paris Karl Lagerfeld for the first time will come to bow after the show of Fendi, and not just of Chanel”*.

Urban representation accentuates the importance of historical events in the famous designer's carrier. On the one side, it can be the new step in the fashion development, for instance: *“The designer had a lot to celebrate; a new handbag launch (the very pretty, very ladylike top-handled RK40, available for pre-order immediately) and the announcement of two new stores, to open on opposite sides of the Atlantic (one on Greene Street in SoHo and the brand's first international flagship, in Paris) this fall”*. On the other side, the last fashion show in the designer's carrier also attracts the attention: *“The last show of Jean Paul Gaultier ready-to-wear will be held on September 27 in Paris during the Fashion Week Spring-Summer 2015”*.

Moreover, a non-typical fashion show can become an important fashion event in a city: *“Today and tomorrow in the New York concept store Suite 1521 will take place a rather unusual event - three workshops creating collections for Chanel Métiers d'Ar, will present the first three things from their own lines”*. Similarly, a fashion designer adds some creativity not only to the fashion production process but to its presentation at the fashion show: *“Last night for that small group of people who equally loves football and fashion, Tommy Hilfiger made a real feast: models at the Tommy Hilfiger Fall Winter 2015 show were walking on a stylized football field and demonstrating clothes created under the impression of the players uniform”*.

Fashion shop opening

Urban representation describes an opening of a fashion shop or boutique as the fashion event, too: *“Another important event will take place in St. Petersburg during Fashion Night: mono-brand store Emporio Armani, the only one in the city, will be newly opened after reconstruction”*. Urban representation emphasizes the importance of the boutique opening as a long-time expected event: *“Last night in the new Versace boutique in Stolesnikov lane there was a cocktail party in honor of the long-awaited opening - in the small kingdom of seductive dresses, vertiginous heels and gold accents”*. This kind of openings set the fashion map of a city: *“The evening of 10 September, a party to celebrate the emergence of another point on the fashion map of Moscow”*.

Fashion party

Urban representation describes fashion parties that occur in a city. In some cases the accent in representation of the fashion party goes to the fashion guests there: *“At a party to celebrate the first New York store Ralph Lauren Polo’ opening there were seen celebrity guests and impressive special effects”*. Designers create the reason for the fashion event: *“Happy birthday J. W. Anderson and Stella McCartney! Both designers happen to have a birthday this month, and they managed to squeeze a moment to celebrate in the busy London Fashion Week schedule”*. The location of the fashion party is directly connected to urban representation: *“London’s most stylish night creatures came out to party with Californian fashion renegade Rick Owens who threw a party in the car park of famed London department store Selfridges”*.

Moreover, the accent to fashion persons at the party defines the style and its importance at the fashion geography in a city: *“On Friday evening, September 19, at the*

"Strelka" it was hosted a party where came lectures visitors, celebrities, fashion world professionals, designers and others - the people who improves Moscow every day". In other cases the exclusive importance of the fashion event in a city is accentuated: "At 7 p.m. the VOGUE team left editorial office on Maserati cars and joined the party, which has become a real festival in Moscow".

Fashion events consist of several activities connected to the fashion phenomenon, for instance: *"Immediately after a shopping night, VOGUE Fashion's Night Out guests went for the after party in a restaurant Baccarat Cristal Room".*

Likewise, the variety of events directly or indirectly connected to the fashion phenomenon can take place almost at the same time and at the same locations: *"The Oscar crept unnoticed: simultaneously with the events and shows of the Fashion Week in New York have started the parties forerunning a major film award".*

Fashion movie performance

Different types of fashion events can be represented by a city. The fashion movie performance is one case for that: *"Although prior to the rental of the film «Dior and I» more than a month, the lucky ones were able yesterday to watch the first a documentary about the first collection of Raf Simons for the French fashion house - closed premiere took place on Thursday evening at the Central House of Cinema".* Furthermore, the fashion movie premiere becomes a regular event in a city: *"The premiere of the ninth film Miu Miu from the Women's Tales cycle in New York".*

Fashion lecture

The fashion lecture from a world famous person is also considered as a fashion event in a city: *"On October 8, the White House held a rather untypical for this site event: Michelle Obama invited young designers at the five-hours master class".*

Fashion exhibition

The fashion exhibition is understood as a fashion event in a city: *"Last night in the City of Angels one of the key fashion houses of today presented its large on-site project: Louis Vuitton opened the exhibition The Series 2 - Past, Present and Future, dedicated to the spring-summer collection of the brand".*

One-day event

A one-day event attracts attention of urban representation by its uniqueness and the fashion interest: *“Marni’s flower market took over the Rotonda della Besana in central Milan for a one-day-only event that was incredibly charming—we’re still coveting the Marni print paper used to wrap the flowers”*.

Trend performance

The fashion event sets fashion trends in a city and urban representation aims to highlight it: *“New York Fashion Week gave us a lot of surprises: for example, fashion shows from two Russian designers at the show performance VFiles, 4D-show of a new line of Polo Ralph Lauren, bright performance Olivier Sayar, return to the Flower Power aesthetics at Tommy Hilfiger show, and even play instead of classic fashion shows, which performed the design duo Opening Ceremony”*. The fashion event establishes a trend to fashion shows in a city: *“And of course, at the evening there were many world famous models, to which it fits absolutely everything: despite the seriousness of the occasion, it was a dinner amfAR, from which start all the shows in New York, so we suggest you consider the most beautiful images of the night, and tune in the coming batch of new collections”*. The style of a fashion show becomes a fashion trend: *“At a guerrilla-style fashion show taking over Washington Square Park, all of these and more were represented, styled with the brand’s strongest collection to date”*.

Brand performance

The fashion event is connected to the brand performance in a city: *“The main department store of St. Petersburg DLT will present during the Fashion Night three new for Russia jewelry brand”*. Moreover, it concerns the new line of a brand presented in a city: *“The premiere Ray Ban new item, bright glasses Denim Wayfarer, will take place during the VOGUE Fashion's Night Out”*.

Importance of an event

Urban representation defines the importance of a fashion event in a city: *“Main fashion night of the year called VOGUE Fashion's Night Out was held in St. Petersburg”*. In some cases urban representation emphasizes the importance of a fashion event in the world fashion calendar: *“The brand Viva Vox prepared a limited collection of sweatshirts for VOGUE Fashion's Night Out 2014 - the most ambitious international project of the VOGUE magazine, which annually brings together fans and professionals of the fashion world”*. The

fashion content, performed at the event, can become more significant for fashion consumers than the goal or the topic of this event: *“Broadcast of the event every year is awaited by not only the cinema fans but also fashion-conscious (and just behind all beautiful) girls - sometimes it seems that to the dresses of Hollywood stars on the red carpet is focused even more attention than to the current statuettes”*.

Supportive values:

Special edition

In the case of the fashion event the category of special edition plays an important role while highlighting not only the fashion product but the location of its performance: *“John Hardy has released a capsule collection of jewelry and unique ring that will be presented in a single copy in TSUM at the VOGUE Fashion's Night Out”*. The performance of an exclusive production increases the importance of the fashion event in a city: *“This is a great and important event for the Italian brand has become even more special because during the cocktail party there were presented the Fendi 3Baguette bags, made in an exclusive design based on the sketches by Sarah Jessica Parker, Rihanna, Rachel Feinstein, Jourdan Dunn and Leandro Medina”*.

Special service

Urban representation emphasizes the special service organized at fashion events: *“From 7p.m. until midnight in the main department store of the Northern Capital will play music, and for all the guests there will be offered contests and compliments from brands - participants of the shopping night”*. Even the complex of events and happenings can be represented by a city of fashion: *“This New York Fashion Week has been filled with countless surprises—Yeezy showed his Adidas collection to mixed, but mostly positive reviews, basketball players and fashion folk commingled (and partied), and amfAR raised a staggering \$2.25 million earlier in the week at their gala”*.

Additional bonuses attract attention of fashion customers and are represented by a city: *“At the party in St. Petersburg's the Philipp Plein store it will be an invitation to the show of the brand in Milan sold”*. The exclusive service for a fashion item is described by urban representation: *“During the VOGUE Fashion's Night Out visitors will have a unique opportunity to book the Denim Wayfarer models”*. Additional presents by the fashion consumption are included in urban representation of the fashion event: *“After 20.00 the guests*

can expect welcome treats and a photo shooting in the style of Never Hide, the Ray Ban motto, and the buyers will receive a canvas bag for shopping”.

The fashion event provides the special service connected to the fashion brand concept: *“That evening the brand invites everyone to their updated interiors, where guests can enjoy cocktails and listen to the Italian sets by famous Italian DJ Pascal Augustin Moscheni, who writes soundtracks for the catwalks shows of the brands of Christian Dior level”.* The involvement of fashion persons is under the urban representation’s attention: *“At the event Karlie Kloss sold Karlie’s Cookies and Stella McCartney organized a counter with vegetarian hot dogs; the Dior team offered to everyone an ice cream”.*

Inspiration

Some events can be inspired by cities or geographies: *“The theme of the collection, created especially for the main fashion night of the year, can be described as Russian Kiss”.*

Charity

The fashion events can be connected to the charity initiatives in many ways by having particular interests, attracting people, and by obtaining various resources for that. In some cases there are fashion brands that organize the charity events in a city: *“September 7 at the Central Department Store was a wonderful, bright holiday: charity event by Ralph Lauren, which is included in the program to improve children’s literacy and to provide books at children’s hospitals”.* In other cases there are designers who initiate different support for a city and city institutions: *“By the opening of the flagship store in Turin Miuccia Prada will give the city Royal Theatre a new curtain”.* Department stores can also organize the charity initiatives: *“September the 7th in the framework of the charitable program to improve children’s literacy TSUM organized a holiday for children and parents”.*

It can be leaded by the world famous fashion agents: *“Tomorrow, on February 24, Vodianova will be teaming up with Karlie Kloss (whom Vodianova describes as “a fresh person who is entering the world of philanthropy in a strong way”) to throw a fundraiser coined “The World’s First Fabulous Fund Fair,” in London to benefit the cause”.* The charity initiatives can be connected to the world famous art events: *“A charity dinner, the hostess of which was Rooney Mara, was organized on the eve of the Oscar ceremony”.* Some global problems can be proceeded to solve by the fashion initiatives: *“The fact that this event*

- not just opening the New York Fashion Week party to show the elegant dresses: amfAR organization engaged in helping people who have AIDS or are HIV-positive diagnosis”.

Fashion and art

Fashion is connected to the art as much as the fashion events are connected to the art events. Thus, for instance, urban representation is constructed on the cooperation of fashion designers and the art for creating a performance: *“Tonight, September 23, it will be a grand opening of the season at the New York City Ballet, and now guests of the event have an additional reason to wait it: the troupe will perform in costumes that are created for them by famous designers”*. Moreover, fashion and the art produce the art products and perform them at the fashion events: *“Another proof that fashion and art go hand in hand, was the opening of the International Fair of Contemporary Art Cosmospow at the Central Exhibition Hall “Manege”, which was held September 18 as a charity auction of art works “off white”, organized by the most famous auctioneer Christie’s Andreas Rumbler, and 19 September as a traditional vernissage”*.

A connection between fashion and music produces the fashion event in a city: *“Fashion and music converged at the iHeartRadio Music Festival in Las Vegas this past weekend”*. The fashion brand and the painting art cooperate and influence each other: *“For example, by the assistance of Prada the fresco “The Last Supper” by Giorgio Vasari was restored”*. The fashion brand can find an unusual approach to use the art for the fashion performance: *“Thank to the underwear giant Intimissimi - due to the brand initiative at the weekend in Verona in the ancient Arena theater two nights in a row the ice skates were cutting the ice and the arias were flowing into the sky”*. The fashion phenomenon is connected to the movie production and in some cases its production can be fashion-oriented: *“The ninth film in the series Miu Miu Women’s Tales presented last night as a part of the Fashion Week in New York”*.

The world famous national fests and fashion events can find common points in the urban environment: *“Yesterday at the German Oktoberfest an unexpected (and fashionable) event took place: Stella McCartney and online shop mytheresa.com staged in Munich’s English Garden a party together”*. The fashion phenomenon and the art museums work in cooperation by producing fashion products: *“The Killer Heels exhibit at the Brooklyn Museum: The Jean Paul Gaultier exhibit set a high bar for our expectations when it comes to*

fashion in a museum setting, and with an impressive roster of artists and designers including Nick Knight, Rashaad Newsome, and Manolo Blahnik, tonight's opening didn't disappoint".

Fashion name and event

Sometimes a fashion person attracts the attention to the fashion event as an urban representation: *"Rihanna, Sofia Coppola, Naomi Campbell and other star girls on a soiree of an Italian brand"*. The fashion person can attend the event due to definite fashionable reasons: *"Chiara Ferragni had a presentation for the Harvard Business School students, who study luxury-marketing, and told them the story of her success"*. As more fashion persons attend an event, as more fashionable it can become: *"To the opening from Paris have arrived the brand ambassadors Caroline de Maigret and Anne Muglalis and from Japan - actress Kiko Mizuhara, as well as the exhibition was visited by Korean-American model Soo Joo Park and Korean actress Jung Ryeo-Won, A-Sung Ko, and other numerous guests, the number of which approached seven hundred men"*.

The presence of fashion persons at the event is emphasized by urban representation in the fact that fashion trends can be there produced and the fashion approach to styling demonstrated: *"Take a cue from models Lily Aldridge and Gigi Hadid, who attended the Vogue-hosted party for the book Parties, Exhibitions, People at the Metropolitan Museum of Art in an unexpected twist on cocktail attire"*.

6.3. The media discourse on fashion and cities: language and vocabulary

As it was outlined in the chapter about the discourse, the media discourse on fashion and cities obtains some components that constitute the discourse structure. As far as it is supposed that the media discourse provides an ideology in the messages, it can also be suggested that the effective way to present an ideology and influence on the audience is to use rhetoric figures as persuasive tools in the discourse content. This strategy composes the discourse language as more expressive and establishes discourse messages with the help of imagery and the emotional component. Moreover, in order to accomplish the discourse functions as to explain, to promote, and to report, the media discourse operates with rhetoric figures that simplify the interaction with the potential audience.

Similarly, the goals of the discourse messages in the media are coordinated with the discourse functions. Argumentation, classification, or identification can signify some ideas or

ideologies of the media discourse. In the same way recommendation or command can promote the discourse content. Finally, the reporting function can execute the evaluative or predictive goals of the media discourse.

The media discourse operates with words and emphasizes main ideas with the use of the language. Thus, for instance, the media discourse vocabulary found in fashion magazines owns the words *fashion icon*, *cult*, *fashion legend* to stress the fashion idea in the message. Similarly, for introducing the city notion in fashion media the discourse uses the words *fashion capital*, *fashion cities map*, *fashion destination*.

In the following there are certain discourse instruments presented.

Epithets

The media discourse obtains epithets to stylistically signify the fashion ideology. Firstly, it relates the ways to articulate styles and characterize looks as *powerful and pretty*, *minimal and pared-back*, *stylish and cosy*, *sleek and minimal*, *stylishly prepared*. Secondly, epithets differentiate the expression of one style, for instance, *ridiculously chic*, *easy chic*, *chic enough*, *think chic - no shabby*, *chic and sensible*. Thirdly, epithets construct the fashion terms, for example, *catwalk-friendly*, *rock star friendly*, *consciously retro*, *fashionably late*, *being party-ready*.

Metaphors

The media discourse also operates with various metaphors. It relates the fashion in the city as, for example, *on-the-town essentials*, *country strong touch*, *instant hit with city dwellers*, *street touch*. Moreover, it reflects some gender stereotypes, for instance, *bad boy attitude*, *all-female cast*, *French girl mainstays*. Additionally, the discourse defines fashion tendencies that are conveyed with the words as *(more streamlined) kick*, *(refreshing) alternative*, *(much deserved) comeback*, *(multiple must-have modern) iterations*, *(baggy 80s) heyday*, *(painterly) touch*, *(devil-may-care) attitude*, *(millennial generation's sartorial) version*. The style can be conveyed with the metaphors that refer the time period and the fashion: *the 70s context*, *the 60s spirit*, *the 60s fashion*, *the 70s star*, *swinging 60s*, *decidedly 70s vibe*.

Metaphors for the fashion content

The media discourse obtains variety of metaphors for the expression and explanation of the fashion content. The discourse appeals to the abstract notions that can be shared by the audience as common meanings, common comprehension of something. Thus, the discourse operates with the word *aesthetic*, for example: *festival aesthetic*, *bohemian aesthetic*, *sportive aesthetic*, *feminine aesthetic*. The discourse defines here the style of event, of the social group, of the gender that differentiates the ideas of styling. Moreover, it works with the word *spirit* as, for instance, *teen spirit*, *spontaneous youthful spirits*, *city spirit*. It can signify the common identity for the age groups as well as for the people living in cities (and not in the villages, for example). Similarly, the discourse addresses the word *conscious* as *collective fashion consciousness*, *fashion conscious* that can be group-forming element for the audience.

Furthermore, the metaphors concern specific styles and emphasize them: *boho phase*, *chic penchant*, *perfect Gallic form*, *cozy retro flair*, *gothic mood*. The special attention can be given to the word *sartorial* that relates to styling and manner of dressing: *sartorial mood*, *sartorial choice*, *sartorial solution*, *collective sartorial mind*. By repeating the use of this word in different contexts the media discourse aims to emphasize common identity in fashion decisions and choices by sharing the common meaning.

Fashion trends classification

By realizing its explanatory function, the media discourse classifies fashion trends. It is implemented, firstly, with the trends' categorization, for instance: *fashion novelty* as an alternative word for a trend; *fashion cliché* as a confirmed comprehension of a fashion trend; *detail as a trend* as an accent in a fashion look; *perennial fashion favorite* as a trend metaphor; *X-factor of the look* as a metaphor for the trend influence. Secondly, the categorization is based on the time period related to the trend as *item of the day*, *trend of the season*, *season of the white blouse*, *seventies-obsessed season*. Thirdly, the discourse denotes the trends' interpretation as *trend revival*, *trend combination*, *interpretation of the festival trend*, *tastier take on trend*, *refurbished version*. Additionally, the categorization relates the certain topic of the trends, for example: *ecotrend*, *ethic fashion*, *ethically sourced fashion*.

Fashion look vocabulary

The media discourse provides the vocabulary for expressing fashion looks and dress codes. The discourse identifies the main terms of fashion as clothing, for instance, *head-to-toe look*, *must-have in one look*, *omnipresent look*, *signature look*. Such words function as the signals for the audience to accept discourse messages and pay attention to the provided ideas.

Furthermore, the discourse offers the expressions for various dress codes. It concerns the daily routine as *formalwear look*, *workwear twist* as well as the free time styling, for instance, *off-duty dressing*, *casual ensemble*, *intrinsic casual*, *in-flight casual*, *perfect off-duty look*.

The special reasons for the fashion looks can be conveyed by the discourse vocabulary. It can relate the travelling issues as *airport style*, *travel look*, *street-style worthy travelling wardrobe*; or the weather conditions as *winter warmer looks*, *weather-appropriate look*, *alpine look*. Similarly, the media discourse provides various recommendations for the day-time activities as *gym dressing* or for the going-out events as *festival dressing*, *bohemian and festival girl style*, *double date look*, *red-carpet dressing*, *best vintage Oscar looks*.

Special attention in the media discourse is given to the identification of the street style look as a specific dressing and urban lifestyle: *street-ready ensemble*, *street style look*, *streetwear classic*, *streetwear cool*, *superhero-inspired streetwear*, *alternative view on the street style*, *streetwear approach to airport-dressing*.

Moreover, there are some gendered style definitions as *ladylike dressing*, *wardrobes of eminent women*. Additionally, the styles signify the social and marital status as *family look*, *couple style*.

Fashion styles identification and evaluation

The discourse vocabulary in the fashion media relates the fashion styles' definition and evaluation. The vocabulary includes interpretations of one definite fashion style, for instance, *zany-chic look*, *chic-cosy look*, *ultra-chic basics*, *vintage chic*. Similarly, for defining different fashion styles the discourse uses various metaphors as *androgynous cool*, *modern twist on classic style*, *haute boho look*, *dolce vita style in clothing*, *glamour factor*, *ensemble cool and minimal*.

In several cases the discourse articulates some ideas that are frequently connected to the fashion phenomenon, for instance, the luxury segment: *head-to-toe luxer-than-life attire*, *as exclusive as custom-made ensemble*, *easy luxury*. Furthermore, the discourse provides some evaluation to the presented styles: *risk-taking vintage route*, *fresh expression of vintage*, *eye-catching accessories*, *eye-catching ensemble*, *bohemian rhapsody of gypsy-like motifs*.

The discourse provides references to the fashion from different time periods: *Victorian-style*, *Old World style*, *Old Hollywood style*. Likewise, the reference concerns the

fashion geographies as *Manhattan take on Milanese style, mash-up of Italian flair and Manhattan modernity*.

Last but not least, by describing the fashion styles the discourse in some cases floats between the recommendations and commands, for example: *go retro, keep things ultramodern, experiment with wardrobe, update classic silhouettes with personal style, fresh off the runway*.

Fashion items vocabulary

There is the vocabulary for fashion items in the discourse. It concerns, on the one hand, the items from a region or area as *Breton stripes vintage fur coat, granny-style Astrakhan coat, the world first truly sexed-up Canadian tuxedo, Venetian aristocracy wardrobe, great Japanese workwear pants, Eastern dress, Gallic ease, traditional Indian costume*. On the other hand, it relates the items for the special reason to use it as *basketball-influenced high-tops, spring gladiator sandal, anniversary fur coat, tired winter wardrobe, sustainable evening dress, downtown city slicker*.

Moreover, the discourse with the help of signal words provides the classification of fashion items and presented styles. The word *classic*, for example, defines the traditionally acceptable items and looks as *classic camel coat, classic It bag, classic mariniere pullover*. For the expression of something particular in the item the discourse operates with the words *special, exotic, startlingly, ultrachic*, for instance, *truly special dress, exotic skin slicker, startlingly chic heels, ultrachic ultrahigh-waisted denim*. In order to emphasize the importance of the fashion item the discourse uses the expression *must-have*, for example, *must-have black boots, must-have creepers*. It obtains less power as a command, nevertheless, the provided intention can be considered as powerful regarding the potential audience.

Furthermore, the meaning of one fashion item differs in the media discourse with the different words' use. By the coordination of various epithets the discourse signifies the traditional style of an item as *classic Birkin bag*, the exclusiveness as *limited bag*, the admiration as *incredible bag*, or the absolute trend as *cult favorite fashion bag*. Likewise, the discourse operates with the definite expressions as *right, ideal, dominant* in order to symbolize the authority status of the presented looks: *right jumpsuit, ideal bag for any modern girl, signature denim, statement coat, casual best, dominant uniform of tunics*.

Fashion and cities stereotypes

The media discourse on fashion and cities offers some stereotypes regarding fashion and its geographical location. The discourse denotes such fashions, for example, *English fashion*, *American fashion*, *French fashion*. Similarly, the brands are localized in the discourse, for instance, *Russian brand*, *French brand*, *Italian brand*, *Australian brand*, *Swedish brand*, *British heritage brand*. Additionally, the fashion houses are geographically categorized as *famous French Fashion house*, *Italian fashion house*.

Furthermore, it declares fashion looks from various areas as *Italian look*, *Russian look*, *swinging London look*, *Californian look*. Moreover, it is expected that recipients of the media discourse are aware of the content of the defined fashions and images. In other words, recipients should share common knowledge and common definitions regarding fashion stereotypes through the geographies.

The discourse on fashion and cities offers some approaches to describe fashion styles with the relation to the geography. Firstly, there is a reference to localized stereotypes as *very French*, *Swiss quality standard*, *Parisian classic*, *American classic*, *British classic*. Secondly, the discourse classifies fashion styles through geographical relation: *typical Hispanic*, *typical Parisienne*. Thirdly, the discourse evaluates with epithets the styles, for instance, *perfect Paris match*, *incredibly Parisian chic*, *show-stopping London look*, *slouchy cool Parisian ensemble*. Fourthly, the discourse specifies styles from certain geographies: *eternal French Cool*, *French all over*, *Parisian Cool*, *It Brit look*, *Chelsea girl look*, *Italian glamour*, *English refinement*. Last but not least, the media discourse emphasizes the specifics of the fashion style: *Parisienne way*, *styling du jour in Milan*, *American spirit*, *exotic French*, *Italian sense*, *Italian aesthetic*, *Hollywood glamour*.

Urban spaces identification

The media discourse also defines with the language the variety of urban spaces. Firstly, it operates with the word *fashion* in order to add fashionable meanings to the spaces, as, for example, *fashion district*, *fashion spot*, *fashion space*, *fashion catwalk*, *fashion city map*, *fashion mecca*, *fashion destination*. Secondly, the media discourse evaluates the spaces with epithets connected to fashion: *hippiest neighborhood*, *chic places to shop*, *prestigious and smartly realized modernist stores*, *main department store of the country*, *central and the most luxurious cinema of the capital*, *city space attraction*, *main fashionable department store in Moscow*.

Fashion followers classification

The media discourse on fashion and cities obtains the vocabulary for defining fashion followers. The variety of the related terms operates with epithets and metaphors in order to convey the interconnection between fashion and fashionable public, for example: *well-dressed peacocks, cool kid crews, chicest city-strutters, fashion folk, globe-trotting tastemakers, stylish crowds, coolest dressers in the crowd, peripatetic trendsetter, society swans, style-conscious fans, street-style star, street style maven*. There are several expressions for those who obtain special meaning in the fashion world as *fashion spokesmen, significant persons from the fashion industry, brand ambassador, Fashion week attenders*. Finally, the geographical reference is also important for the media discourse, for instance, *British trendies, London style tribes, London's fervently stylish motley crew, New York cool kids, cool kids of London, British contingent, New York showgoers, Italian sartorial, Australian street style star*.

Special vocabulary is used by the media discourse to talk about the women in fashion. The discourse underpins the origins of the fashionable women as *chic French woman, cool London girls, American It Girl, chic Parisienne It Girl, Danish It Girls*. Similarly, the discourse denotes the styles represented by the women as *Gatsby girl, New Wave nymphets, women in the style of Max Mara*. Furthermore, the discourse operates with metaphors, for instance, *parody of the French woman, modern-day Venus de Milo*. Last but not least, the discourse vocabulary obtains the expressions for defining stylish female audience, for example, *stylish woman about town, decade's most stylish femmes*.

Fashion events identification

The media discourse vocabulary concerns the fashion events in the city as, for example: *anti-fashion event, world's most important home design fair, star-studded show, one-day event, late-night London fete*.

Access to fashion and gradation

The media discourse provides the gradation regarding exclusiveness and access to the fashion items, stores, or events. The special edition of an item is articulated with words *uniqueness, secret design, specially produced, special service, personalized pair, special collection for the holiday*. The particular access to the items is articulated as *limited access, limited collection, access in different countries, selected stores*. The discourse emphasizes the higher social status and eliteness, for instance: *chic, luxury, luxury service, prestige, available luxury, exclusive*.

Fashion industry vocabulary

The media discourse defines the vocabulary regarding the fashion industry. It concerns basic fashion industry vocabulary consisting of the terms *collection*, *line*, *market*, for example: *capsule collection*, *demi-couture collection*, *catwalk collection*, *youth collection*, *premium line*, *children line*, *tennis line*, *British market*, *Russian market*, *key sales market*, *luxury-marketing*, *significant players at the luxury market*. Moreover, it relates the fashion stores variations as *flagship store*, *concept store*, *luxury retailer*, *first American monoboutique*, *regular brand's boutiques*, *legendary Fashion house*, *key Fashion house of today*.

The media discourse defines the vocabulary for understanding the fashion manufacturing process as *branded quilted manufacturing*, *hand-made*, *unique time-consuming technique*, *hand painted*, *entirely pearl-incrusted*, *clean and classic tailoring*. The discourse addresses the recipients who are aware of the previously constructed discourses in the same field; for this reason the discourse uses the word *recognizable* as, for instance, *recognizable print*, *recognizable design*.

Results and conclusions

In this dissertation the aim of the empirical analysis was to research the fashion and city representations that can be found in the popular fashion and lifestyle media, particularly in the Russian and American editions of the “Vogue” magazine. For the discourse analysis the issues of September 2014 and February 2015 have been chosen and the data corpus from them consists of 1367 samples. The issues of these months usually report the fashion news regarding main fashion weeks in the fashion capitals. Thus, the thematic combination about the fashion and cities information obtained very promising potential for the empirical analysis of the dissertation.

The critical perspective in the discourse analysis in this research focused on investigating ideology in the media sources and uncovering the character of its production and reproduction. As far as the object of the research was a fashion magazine as a popular media source, it was expected the presence of an ideology in the investigated media.

Each research item as a word, a phrase, or a sentence has been considered from the perspective of the news value. The idea of main and supportive values in the discursive

messages articulates the ideological character of the media discourse by distributing the significance of presented information and placing the importance of messages regarding the ideological ideas.

There have been several ideas from the fashion and city representations denoted.

1. The first representation of cities by fashion that called the “branded city” provides from the institutional perspective the ideas of *urban identification* and *urban promotion*. Fashion connects the city identity to fashion brands: some brand characteristics are extrapolated to the city that creates *urban atmosphere* or *urban individuality*. From such urban representations fixed stereotypical understandings of the certain cities can be constructed. By promoting the cities fashion emphasizes the role of *fashion agents* and offers the idea of *city ranking* based on the represented in the urban spaces brands.

From the geographical perspective fashion presents *fashion geography* by referencing to fashionable city districts, fashionable urban areas, or fashion cities and by defining fashionable destinations. The references and definitions are created particularly by the use of language in the media discourse.

Additionally, in this representation type fashion accentuates the higher social status of a place and social access to privileges that are implied in the relations between fashion and cities. Similarly, fashion emphasizes the role of fashion agents and their authority in the fashion world while influencing the urban representation by inhabiting urban places, distributing some ideas in a city, or creating fashion products in certain urban places.

2. The second representation of cities by fashion that called the “city look” performs the vision of a city as an urban area through *institutionally confirmed fashion styles*. Fashion in the discourse defines appropriate styles and city looks that form *fashion stereotypes* about the city images. Furthermore, fashion describes not only dressing styles in a city but also cultural habits, everyday urban practices, and urban lifestyle. The image of a citizen can be also formed in the relation to the presented by fashion stereotypes.

The geographical perspective in the representations delivers the comprehension of a city as a location or an urban area that obtains *specific urban costumes, urban figures, and cultural habits of dressing* at the global and local levels. The city image as a style of citizens is represented as culturally accepted and institutionally confirmed; besides,

it obtains the geographical connotation. Fashion emphasizes *the influence and the inspiration* of city images on each other. Moreover, *fashion designers* also participate in the creation of the city images. Similarly, the *streetstyle fashion* definitely adds significant influence on the creation, representation, and diffusion of the city images.

Fashion offers the ways of *the city look creation and combination* by advising, recommending, and inspiring citizens. Fashion brands can also be involved in the process of urban image creation. Likewise, fashion authorities (celebrities or significant fashion agents at the fashion market) and urban figures (city style consumers) provide different interpretation and development of the city images. Fashion also denotes the influence of one city image to another that can be conveyed as at fashion shows as well as at city's streets.

3. The third representation of cities by fashion explains *the significance of an urban garment* in the city fashion and city lifestyle. Urban trends and garments at the institutional and geographical levels represent urban spaces through the fashion phenomenon. The institutional nature of an urban garment can be articulated in its *functional role in urban spaces*. Fashion defines the geographical component of an urban garment in its *origins, connection with fashion destination*. The urban garment represents inspirational results from the cultural or geographical contexts as well as from fashion designers. Moreover, fashion differentiates *urban trend, urban hit, cult, and urban highlight* regarding its importance and the influential power at the urban spaces. Such a *fashionable vocabulary* is expected to be understood and shared by the fashion audience.

Fashion constructs the *connection between the urban garment and the related social status*. Additionally, the access to the urban garment and its special edition provides the ideas of *exclusiveness, privileges, and priorities* by following represented urban trends.

4. The first representation of fashion by cities is called the “fashion production” and explores *material and intellectual components* of the fashion production process. Urban representations perform *results of the fashion production process* highlighting new collections, new brand lines, new fashion items, or new designs at the local and global levels. Moreover, urban representations describe *specialties of the manufacturing process* signified in textiles, fabrication, quality, and fashion geographies. Urban representations denote various fashion agents and their relations to fashion geographies that can represent the fashion phenomenon.

Furthermore, the ways of *trend and style production, development, and revival* can be articulated by urban representations. In the same way *the brand production process* at the global and local levels is represented by cities. The origins of the brand or its development at the global market concern the possibilities of interactions between the fashion phenomenon and the urban dimension. *The fashion collaborations* connected to brands, international contacts, and fashion agents also become the topic of the urban representation of the fashion production processes. The geographical context is articulated through the representations of *fashion geographies* and *multicultural contexts of the fashion production*.

Urban representations emphasize *special access and special editions of the fashion items* in the fashion production process. It increases the status and the significance of a fashion item and specifies fashion agents and fashion followers who obtain the access to such fashion trends. *Fashion authorities* perform the results of the fashion production process and play the role of the best expression of fashion tendencies. *The inspiring geographies* as places, cities, or countries construct the fashion representations through the urban context. Finally, cultures and various arts from all over the world offer the possibilities for urban representations regarding the *local specifics and global demands at the fashion market*.

5. The second type of representations of fashion by cities is called the “fashion place” and is the most connected to urban areas, fashionable locations, and fashion geography. The geographical perspective of the representations considers fashion place as *locating the fashion component*. Urban representations, for instance, define *fashion geography* and mark *fashion capitals* at fashion cities map. Moreover, the representations identify fashion districts, fashion streets, and fashion destinations; besides, the *variety of fashion spots* as a flagship shop, a fashion store, a fashion house, and a fashion market. Such a proper description of *the fashionable content* in the urban spaces reflects *the fashion involvement in the city structure construction* and diffuses *the fashion ideology in the city*.

The institutional perspective of the representations defines fashion place as *obtaining the fashion institution component*. It can be articulated in *the cultural content* of the urban spaces that provide the fashionable content. Similarly, it can be explained by *the urban lifestyle* that is influenced by the presence of the fashion places in the cities. Likewise, tourism in cities is connected to the fashion places and can be reflected by the urban representations.

As in the previous representation types, *the special access and the special edition* play significant role for the fashion places. Urban representations mark the fashion places with the specific fashionable content, with an access to fashion trends and garments. Certain perspective on the fashion geography in the relation to access and availability can be constructed. Additionally, the social status of the fashionable place is dependent on the abovementioned categories.

6. The third representation of fashion by cities that called the “fashion event” *differentiates various happenings* related to the fashion phenomenon and located in the urban spaces. Urban representation denotes such events as a fashion week, a fashion show, a fashion party that *signify fashionable ideas*, the personal style of the fashion designer, highlights the fashionable thematic for events in the cities. The events obtain different formats, locations, guests, styles, goals and effects; besides, its importance is emphasized in the calendar of the fashionable events worldwide.

The special access to the fashion event as well as *the special service* provided constructs the higher social status of the represented event and of its participants. Regarding the thematic, the fashion events are often connected to cultural events and can be then represented at the global and local levels.

The media discourse’s language and vocabulary have been also investigated in the research case. After the empirical investigation it is possible to confirm the ideological character of the media discourse on fashion and cities. Such an ideology in the discourse, as it was denoted above, aims not only to represent, but also to reinterpret and explain the nature of various social processes. Due to its ideological character fashion representations changes the concept of urban spaces through the connection to the fashion phenomenon. In turn, the ideology implemented in urban representations constructs the special context for existence and functions of fashion.

Particularly, the discourse on fashion and cities emphasizes the significance of the fashion phenomenon in city spaces: those cities obtain more symbolic meaning and authority that present fashion in the urban space. In other words, by branding the cities fashion defines the social order. Moreover, the discourse specifies the participation of cities at the institutional and geographical levels in the establishment and development of various fashions. The fashion processes are interpreted through fashion geographies as fashion distribution worldwide and through the localization of fashion components in the urban spaces.

In the media discourse on fashion and cities there are the key words that determine the discourse context. Moreover, the media discourse operates with rhetoric figures as epithets and metaphors in order to create the images and representations and to highlight the main ideas articulated in the discourse messages. Additionally, the discourse conveys its dominative role by identifying and classifying the components of fashion processes and the urban areas stratification. Finally, the media discourse prescribes fashion looks, fashion styles, fashionable practices that can be realized through the urban areas. In some cases the discourse evaluates fashion processes and the city institutions that is realized with the discourse vocabulary.

The relations of power and inequalities can be explained through the access to the information related to the fashion phenomenon and the city institution. The media discourse offers to share this information among the discourse audience through following the media source content. Furthermore, such a discourse operates with the special vocabulary that is supposed to be understood and shared by the discourse participants.

Based on the results of the empirical analysis, it is suggested that the ideology in the media discourse offers the idea of community of fashion and cities. For the community participants - in other words, for the discourse audience - the ideology forms common representations of cities and the fashion phenomenon, common standards and attitudes, common language and vocabulary.

Thesis Conclusion

Scheherezade is easy; a little black dress is difficult

Coco Chanel

“Nothing to wear” is the phrase that is usually prescribed to the women behavior patterns and signifies an everyday dressing problem. As a sociologist as well as a female representative of the fashion audience, I search for an ideal solution of such a problem among the ideas of the legendary in the fashion world woman Coco Chanel. The most well-known French designer offered for female consumers the little black dress as a universal woman outfit. Coco Chanel became the fashion icon of style and her creature – the perfect solution for any fashion followers, the symbol of pure style, and the cultural code for branding the idea. Such a conventional dressing made the fashion revolution in a certain time and till today exists in different variations in the women’s wardrobes and at the catwalks worldwide. According to the Chanel’s idea, the little black dress - as being neutral - at the same time, fit the conditions of suitable place, time, and occasion, equalizes social status and age differences, and approaches different cultural codes. Moreover, it leaves the space for the self-expression as well as for identification with the relevant group; besides, it seeks for the social acceptance even being a universal dressing.

This example demonstrates the ability of the fashion phenomenon, on the one side, creates the fashion standards to follow and, on the other side, provides the fashionable solutions for them. Standards and solutions as well as fashionable demands and supplies can be combined in the common fashion context. Such a context is particularly presented, developed, and diffused in the fashion media. Furthermore, the fashion media audience is aware of the presented fashionable issues and shares the fashionable values explored in the fashion context.

Regarding the urban spaces, the little black dress exists as a symbolic and well-recognizable urban garment in the urban spaces and metaphorically fits any urban lifestyle and any urban reality. Additionally, the urban spaces are considered as fashionable spaces in this case and fashion is understood at the context of cities and urban spaces.

The main idea of this dissertation was to combine the fashion and urban discussions at the example of the fashion media context. Purposely I avoided the popular debates about the

fashion understood as a superficial notion and only in a framework of clothing. Similarly, the intention of the study was to enlarge the perspective of researching the cities through the geographical and institutional aspects. In other words, the key objective in this dissertation was oriented to prove that, on the one side, fashion covers more than just the issues of dressing and style and conceptualizes the urban spaces; in the same way, the urban studies explain the fashion phenomenon issues and the cities are understood as the context for the fashion processes.

In the Part I of the dissertation fashion has been considered as clothing as well as the social phenomenon; the city has been examined as a geographical location as well as the social institution. The Chapter 1 demonstrated the possibilities to research fashion from the perspectives of the well-known Georg Simmel's and Herbert Blumer's approaches as well as with the relations to the categories of time, age, gender, cultural and symbolic system. It offered several views on the fashion phenomenon and provided the idea of the multidimensional character of fashion. Moreover, this chapter proposed the possibilities to research the urban problems in the fashion context.

Similarly, in the Chapter 2 the notion of the city has been investigated in the geographical and institutional contexts. Some typical approaches to the city as, for instance, by the Chicago school scholars as well as by Georg Simmel and by Louis Wirth compounded the comprehension of urban spaces. Likewise, the interconnections between the city and culture or gender as well as the fashion cases in the urban context extended the areas of urban studies. Special attention due to the dissertation goals has been given to the cultural component of the cities research and the cultural geography approach. This approach considers the cities not only as geographical but more as cultural spaces and spaces for the social and cultural practices. This fact constructs the connection between the cities and fashion under the cultural dimension.

The Part 2 offered methodological and methodical approaches to the fashion and cities interconnection. The idea of representation that was presented in the Chapter 3 obtained the role of a meeting point for the issues of fashion and cities. Furthermore, methodologically it revealed the ways in which fashion and city construct the understandings and interpretations of each other. In other words, theoretical background that concerns fashion studies and urban studies can be reflected in the representative strategies. The scheme of the representations types for fashion and cities has been presented.

The media sources have been explained in the Chapter 4 as a functional solution for the empirical investigation of representations as far as the media aim to provide the visions and ideas based on the representation of the reality that usually obtains the ideological character. As a research method in the Chapter 5 the discourse analysis has been chosen in order to investigate the media texts and to define the specifics of the media discourse on fashion and cities. Additionally, the critical perspective in the discourse analysis emphasized the ideological character of the discourses and the relations of power and domination.

The Part 3 (Chapter 6) highlighted the empirical focus on the fashion and lifestyle magazine “Vogue” as one of the most popular and successful fashion editions. The empirical analysis investigated the fashion phenomenon and the city institution and their interconnection at the context of the fashion media source. Such a media source created the media discourse that is shared by the media source audience. It is supposed that this discourse obtains certain notions, vocabulary, ideas, and references that are understood and accepted by the audience.

The empirical analysis of the issues of the Russian and American editions of the “Vogue” magazine from September 2014 and February 2015 suggested the presence of the media discourse on fashion and cities created. Such a discourse provides the representations on fashion and cities and constructs common ideas and identities by operating with the specific language and vocabulary.

Through the representations of cities by fashion it is possible to denote the following. Firstly, by representing the cities fashion emphasizes the city identity and authenticity and also promotes urban spaces. With the help of the social status notion and the category of prestige fashion constructs fashion geography highlighting the represented cities and urban spaces.

Secondly, by representing the city look fashion constructs the vision of the city through fashion outfits that signify fashion trends, cultural habits or the specific of the local urban dressing. Moreover, the fashion phenomenon in the form of recommendation or advice explains the ways of the city look creation and transformation. Additionally, fashion emphasizes the role of city institutions as well as fashion agents, for instance, fashion designers or fashion authorities that influences the city look construction and popularization.

Thirdly, fashion represents the types of urban garments stressing their symbolic place in the fashion world and their significant role in the urban lifestyle. Additionally, fashion

marks the geographical specialties of the urban garments that are supposed to be well-recognizable among the discourse audience. Furthermore, fashion offers to consider the urban garment as influential participant in the understating of urban spaces and social practices there.

Regarding the representations of fashion by cities, it is possible to conclude the following. Firstly, cities describe the specific of the fashion production process that consists of material (for instance, textile) and intellectual (for instance, designer idea) components. The urban spaces provide the opportunities for the fashion production and realization that is supported by various city institutions and fashion geography. Cities differentiate the production of fashion items and fashion styles and emphasize the special access to the fashion production process as well as the influences and inspiration by fashion manufacturing and creation.

Secondly, cities denote urban spaces as geographical locations for the occurrence of the fashion phenomenon. The fashion places are considered as through its urban locations as well as spaces of the fashion phenomenon concentration. Cities highlight the special access to such places or the status of the place to be fashionable. According to such representations, a physical place becomes fashionable by obtaining the symbolic component conveyed in the fashion phenomenon.

Finally, cities represent fashion through fashion events and accentuate its influence on the city life, citizens, and the urban spaces as fashionable spaces. From the happenings directly connected to the fashion world to random city events that obtain indirect connection to the fashion phenomenon cities mark the fashion context in own structure.

The media discourse on fashion and cities is supposed to provide certain ideology that is accepted and shared by the discourse audience. For this reason the media discourse operates with certain language and certain vocabulary. Particularly, the discourse obtains various epithets and metaphors that relate the fashion content, city images, fashion looks, and styles. Moreover, the discourse provides the vocabulary that consists of terms and notions that are supposed to be understandable and common for the discourse participants. The media discourse offers fashion and urban stereotypes, creates urban identities and fashionable solutions.

The ideological character of such a media discourse on fashion and cities can be conveyed in the common ideas and notions that fashion creates for understanding the cities

and that cities create for understanding fashion. Under this ideology urban spaces are considered as fashionable spaces and obtain the significance through the fashion phenomenon. In turn, fashion is examined through the urban spaces where it can be realized and produced; besides, the significance of the fashion phenomenon is calculated through the presence at the urban spaces. Developing this issue, it is possible to suggest the idea of the community created by representations of fashion and of cities where the community participants share common ideas and values and construct the visions and comprehension of the reality through the fashion trends and related urban spaces.

The variety of the media resources that is available today for the investigation invites the researchers for the further analysis and the development of new approaches. The more empirical material is accessible for studying, the more research questions can be formulated. Nevertheless, for this stage of the dissertation it is important for me to put if not the full stop then the three dots at this research in order to leave the space, firstly, for some critical views and remarks, and, secondly, for the opportunities to consider further development of the topic and empirical analysis. My investigation offered some contribution for the fashion and urban studies and attempted to increase the scientific interest in researching the relations between the fashion phenomenon and urban spaces embodied in the media sources.

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Weimar, 21 March 2017

Maria Skivko